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NEW SERIES NO. 26

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James W. VanStone

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Table of Contents

ABSTRACT	1
I. INTRODUCTION	1
The Assiniboine	1
The Yanktonai	2
George Dorsey as Collector	2
II. THE ASSINIBOINE COLLECTION	3
Introduction—Previous Anthropological	
Research	3
The Collection	3
Tools	4
Household Equipment	5
Clothing	6
Ceremonial Equipment	9
Pipes and Accessories	9
Clothing and Accessories	10
Musical Instruments	12
Personal Adornment	13
Games	13
Miscellaneous	14
III. THE YANKTONAI COLLECTION	15
Introduction	15
The Collection	15
Household Equipment	15
Toys and Games	16
Ceremonial Equipment	18
Pipes	18
Musical Instruments	18
Clothing and Accessories	19
Miscellaneous Ceremonial	
Equipment	21
Clothing and Personal Adornment	22
Miscellaneous	24
IV. CONCLUSIONS	24
ACKNOWLEDGMENTS	25
LITERATURE CITED	26
APPENDIX 1	28
APPENDIX 2	30
APPENDIX 3	32
APPENDIX 4	34
APPENDIX 5	36

List of Illustrations

ASSINIBOINE

1. Map of Montana and the Dakotas showing Yanktonai reservations	2
2. Hammers, whetstone, quill smoother, hide scrapers	37

3. Bags	38
4. Berry bag	39
5. Berry bag	40
6. Bags, twisted sinew	41
7. Dipper or ladle	41
8. Belts	42
9. Man's leggings	43
10. Man's leggings	44
11. Man's leggings	45
12. Man's leggings	46
13. Man's leggings	47
14. Moccasins	48
15. Moccasins	48
16. Moccasins	49
17. Moccasins	49
18. Moccasins	50
19. Moccasins	50
20. Pipes	51
21. Pipes, pipe bowl, pipe bag	52
22. Headdress	53
23. Dance cap	54
24. Headdress	55
25. Mirror cases, charm, fan handle, fan	56
26. Drums, drumstick	57
27. Rattles	58
28. Knife sheath, games, necklace, hair part, mirror case, clubs	59
29. Pad saddle	60
30. War club	61

YANKTONAI

31. Bags	62
32. Mortar, pouches	63
33. Games	64
34. Games	65
35. Games	65
36. Sled, games	66
37. Pipes, pipe stem, pipe bowl	67
38. Drum	68
39. Rattles	69
40. Sticks, whistle, rattles	70
41. Shirt	71
42. Shirt	72
43. Hair ornament, dance feathers, webbed hoop, buckskin ring, necklace	73
44. Dance necklace	74
45. Shield	75
46. Shield	76
47. Dance wand, fans, necklace	77
48. Dance headdress	77
49. Dance wand	78
50. Spoons, bowls	79

51. Spoons	80	60. Belt	86
52. Medicine bag	80	61. Hide scraper, earrings, hair parter, war whistle, hammer	87
53. Medicine bag	80	62. Spit, armbands, hammer, hair parter, rattle	88
54. Girl's robe	81	63. Man's leggings	88
55. Girl's robe	82	64. Headdress	89
56. Woman's leggings	83	65. Headdress	90
57. Man's leggings and moccasins	84	66. Armband	91
58. Moccasins	85		
59. Moccasins	85		

Ethnographic Collections from the Assiniboiné and Yanktonai Sioux in the Field Museum of Natural History

James W. VanStone

Abstract

The ethnographic collections of the Field Museum of Natural History contain 163 objects collected among the Assiniboiné and Yanktonai Sioux by George Dorsey in 1900. Small collections were made for the World's Columbian Exposition by E. F. Wilson and Edward Ayer. The artifacts in these collections are described and illustrated. For comparative purposes, information is included from previous studies of the Assiniboiné, Yanktonai, and neighboring peoples on the northern Plains.

I. Introduction

The Assiniboiné

Although it is probable that just prior to European contact the Assiniboiné occupied the boundary waters area between Minnesota and Ontario as well as a large portion of south-central Manitoba, there are no archaeological materials generally accepted as Assiniboiné. Their neighbors to the south and east were the Cree, with whom they maintained close relations. Although there is a Sioux tradition that the Assiniboiné originated from the Yanktonai, there is no parallel Assiniboiné tradition, and linguistic evidence shows no special closeness between the two (Parks and DeMallie, 1992, pp. 247–248).

The first documentary mention of the Assiniboiné as a separate tribe is in the Jesuit *Relations* in 1640, but no information is provided regarding their location or their relationship with the Yanktonai Dakota. The construction of trading posts on Hudson Bay after 1670 brought about a more northwesterly movement of the Assiniboiné and their Cree allies toward and beyond Lake Winnipeg in Manitoba. These two groups became middlemen between the fur traders and more westerly tribes in a trade that was oriented toward York Factory on James Bay.

After 1763 the Assiniboiné began to drift increasingly to the south toward the international boundary. American trading posts on the Missouri River were an attraction, as were the contraction of bison ranges and the increasing importance of this animal. By 1825 the Assiniboiné were established in American territory around Fort Union at the juncture of the Yellowstone and Missouri rivers (Rodnick, 1938, p. 103; Ray, 1974, pp. 4–13; Fowler, 1987, pp. 13–14).

The Assiniboiné acquired horses and firearms at about the middle of the 18th century. Although they were apparently always poor in horses, by 1750 the Assiniboiné had fully adopted the lifestyle of horse-mounted buffalo hunters typical of Plains peoples during the historic period. The Milk River Agency, intended for the Assiniboiné and Algonquian-speaking Gros Ventre, was established in 1870. In 1873 it was moved to Fort Peck and the name was changed to Fort Peck Agency on 22 December 1874. Here the Lower Assiniboiné were settled with a variety of Sioux refugees from Dakota Territory. Fort Belknap was established in 1873 for the Upper Assiniboiné and Gros Ventre (Parks and DeMallie, 1992, pp. 248–250; Hill, 1974, pp. 100–101) (Fig. 1).

By 1883 the buffalo had disappeared from the vicinity of both reservations, although the Assiniboiné at Fort Belknap were able to follow the

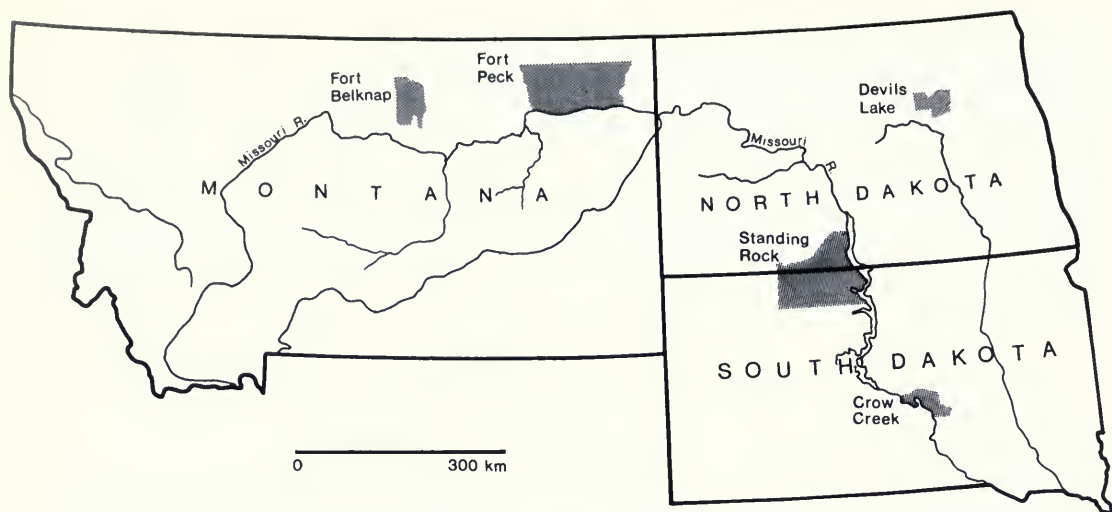


FIG. 1. Map of Montana and the Dakotas, showing sites of Yanktonai reservations.

nomadic life a few years longer because buffalo remained in the Little Rocky Mountains and along the Milk River. The disappearance of the buffalo compelled the Indians to settle permanently, and, increasingly dependent on the federal government, they were more receptive to the introduction of farming (Rodnick, 1938, p. 3; Dusenberry, 1960, pp. 44–46; Fowler, 1987, p. 53). In 1900 there were 1,313 Assiniboine in the United States, 694 at Fort Belknap and 619 at Fort Peck (U.S. Bureau of Indian Affairs, 1900, p. 644); in 1902 425 Assiniboine were reported to be living on reserves in Saskatchewan (Hodge, 1907, vol. 1, p. 104).

The Yanktonai

Traditionally the Dakota or Sioux were divided into seven bands: Mewakantonwan, Wahpekute, Sissetonwan, Wahpetonwan, Yankton, Yanktonai, and Teton. The first four bands are designated as the Santee bands and speak the same dialect of the Dakota language. The Yankton and Yanktonai share a dialect, and the Teton speak Lakota, the third dialect of the language (Howard, 1976, p. 4; Parks and DeMallie, 1992, p. 235).

When first encountered by Europeans, all seven bands were living in Minnesota. In the late 18th and early 19th centuries the Yankton, Yanktonai, and Teton began to move west. The Yankton moved into what is now southeastern South Dakota, while the territory of the Yanktonai was lo-

cated in that part of northeastern South Dakota and southeastern North Dakota east of the Missouri River. A brief account of traditional Yanktonai subsistence activities and other aspects of their culture is given by Howard (1976, pp. 4–12).

Today the Yanktonai are, for the most part, settled on four reservations: the Standing Rock Reservation in southern North Dakota, the Devil's Lake Reservation in central North Dakota, the Fort Peck Reservation in northeastern Montana, and at Crow Creek on the Missouri River in southeastern South Dakota (Fig. 1). In 1900 there were 1,047 Yanktonai living at Crow Creek and 1,134 at Fort Peck. In addition, approximately half of the total population of Standing Rock (3,588) and Devil's Lake (1,041) were Yanktonai (U.S. Bureau of Indian Affairs, 1900, pp. 644, 646, 648, 650). The Yanktonai also live in Canada on at least three reserves in Saskatchewan (Parks and DeMallie, 1992, pp. 238–239). Comparable figures for Yanktonai living in Canada are not available.

George Dorsey as Collector

George A. Dorsey joined the staff of the Field Columbian Museum (later the Field Museum of Natural History) in 1895 as curator of anthropology. During his first 10 years at the museum, he concentrated on building the North American Indian collections, an effort accomplished through

a series of expeditions that he undertook himself or entrusted to various assistant curators. Dorsey firmly believed in concentrating money and energy in selected locations to "fill in the gaps" in collections acquired from the World's Columbian Exposition of 1893.

Dorsey's views on collecting are evident in his correspondence with various field-workers sent out under his direction (Rabineau, 1981, p. 34; VanStone, 1983, pp. 2-6; 1992, pp. 2-3). He considered it important to "clean up" reservations because he did not believe that most regions were worth a second trip when so many other areas were poorly represented in the museum's collections. Dorsey sought to collect broadly, but focused his research on a small number of related groups. While at the museum the Caddoan peoples were the focus of his research studies, which he carried out in greater depth and detail than most other anthropologists of his day. He insisted that collections made by his colleagues be well documented and encouraged collaborators, such as H. R. Voth with the Hopi, to engage in research for the museum.

In 1897, the year after taking up his post, Dorsey made his first field trip for the museum. On May 12 of that year, he and Edward Allen, the museum's photographer, left Chicago on a 4-month trip that included visits to the Blackfoot (Blood), Kutenai, Flathead, Haida, Tsimshian, Hopi, and Zuni reservations. The purpose of this expedition was "to secure ethnological and physical anthropological material for the building of groups which would adequately portray the culture and physical characteristics of these tribes" (Field Columbian Museum, 1897, pp. 186-188).

Three years later, from May to July 1900, Dorsey undertook an ambitious trip through the western states with similar goals in mind. He paid visits to, among others, the Sauk and Fox reservations in Iowa, the Shoshone and Arapaho reservation in Wyoming, the Bannock and Nez Perce reservations in Idaho, the Paiute reservation in Nevada, the Ute reservation in Utah, the Umatilla and Klamath reservations in Oregon, as well as the Fort Belknap, Fort Peck, and Devil's Lake reservations, where he made the Assiniboiné and Yanktonai collections described in this study. During this whirlwind tour of western reservations he collected more than 1,800 ethnographic objects. Although precise information is lacking, he could not have spent more than a few days at each location.

II. The Assiniboiné Collection

Introduction—Previous Anthropological Research

The most complete account of the Assiniboiné is that given by Edwin T. Denig (1930), who was employed by the American Fur Company from 1836 or 1837 to 1856 at Fort Union, the principal trading post in the United States of these Indians at that time; he was married to an Assiniboiné. According to Ewers (Denig, 1952, p. 121), during his later years he was generally recognized as an authority on Assiniboiné language and culture. His monograph is still considered the best source on these people.

The first trained ethnographer to visit the Assiniboiné was Robert Lowie, who spent the summer of 1907 with the Stoney at Morley, Alberta. The Stoney, related to the Assiniboiné, are a separate tribe and speak a dialect so distinct that it is virtually a separate language from that of the Assiniboiné. Lowie spent the month of August 1908 at Fort Belknap. He published a monograph (1909) devoted primarily to social and religious life and mythology. David Rodnick spent 4½ months at Fort Belknap during the summer and fall of 1935 and produced a study of cultural change (Rodnick, 1938). John Ewers did fieldwork at Fort Belknap and Fort Peck in the summer of 1953 and published two articles, one dealing with the bear cult (1955a) and the other with the horse medicine cult (1956). The only research dealing specifically with Assiniboiné material culture was undertaken by Vern Dusenberry in 1959. Dusenberry apparently worked with a single informant, and his short article (1960) deals with only a few categories of material culture.

The Collection

Of the 77 Assiniboiné objects described in this study, 62 were collected by Dorsey in July 1900 (accession 689). Of this number, 34 were obtained at Fort Peck and 28 at Fort Belknap. Also included in this study are 9 objects from Fort Peck, obtained by E. F. Wilson in 1892 or 1893 (accession 23) for the World's Columbian Exposition, and 4 objects, also from Fort Peck, part of a large ethnographic collection made for the Exposition by Edward Ayer, one of the founders of the museum (accession 112). The total number of inventoried Assiniboiné objects in these three collections is

80, 3 objects having been sold or lost. Except for provenience, these collections are largely undocumented. However, the accession lists in Dorsey's handwriting included in the files of accessions 689 and 691 (see Appendices 3 and 4) include some ethnographic information and the prices paid. For the most part Dorsey apparently failed to follow the collecting advice he gave to other field-workers, a fact that can perhaps be explained by the extensive itinerary of his 1900 expedition and his consequently brief stay among the Assiniboiné. He may have kept a more detailed field notebook documenting this trip, but, if so, it is not now in the archives of the museum's Department of Anthropology.

Objects in the Dorsey, Wilson, and Ayer collections are described under the following seven use categories: tools, household equipment, clothing, ceremonial equipment, personal adornment, games, and miscellaneous. (See Appendix 1 for catalog numbers and proveniences. Catalog numbers for each object are also in the text.)

Tools

Trade in buffalo (*Bison bison*) hides was an important activity for the Assiniboiné, as it was for all the northern Plains tribes. According to Denig (1930, p. 541), 2 days were required for a woman to completely prepare one buffalo hide for market, and preparation of 25 to 30 robes was considered a good winter's work for one woman.

After a hide was fleshed with a bone flesher, it was dried and bleached in the sun for a few days. Then it was laid on the ground and scraped evenly with an adze-like *scraper*, of which there are two in the collection. Both are of the elk (*Cervus canadensis*) antler elbow type, with the distal ends flattened on the inner surface to receive a metal blade. The blades are missing on both scrapers, but they would have been wrapped with a strip of tanned buckskin and lashed to the haft with rawhide thongs. At the proximal end of each scraper is a small hole for attachment of a thong to aid in maintaining a firm grip. Both scrapers are ornamented with parallel incised lines and dots (60199, 60188; Figs. 2c,e). Denig (1930, p. 540) noted that this scraping procedure required a half day for a whole hide and was "very fatiguing employment." This form of scraper is common throughout the Plains. A similar implement from the Teton Dakota is illustrated by Densmore (1948, Pl. 1h).

If a hide was to be soft-tanned, it was treated with melted grease and animal brains or livers, heated, and rubbed with a porous stone or bone. The collection contains a single fragment of pumice-like stone that is identified in the catalog as a *hide dresser* (60201; Fig. 2f). The final tanning step involved further softening by moving the hide back and forth through a loop of twisted rawhide or sinew attached to the underside of a lodge pole (Denig, 1930, pp. 540–541; Rodnick, 1938, p. 31). The collection contains a length of *twisted sinew*, which is described in the catalog as having been used in tanning. Cloth ties are attached at either end (60216; Fig. 6d). For the Blackfoot, this step in the skin-working process is described and illustrated by Wissler (1910, p. 64, Pl. V).

According to Wissler (1910, pp. 21–22, Fig. 1), the Blackfoot crushed berries with a stone *hammer* like the single complete example in the Assiniboiné collection. It has a broad, flat sandstone head with a transverse groove around the upper end. The handle is wood, doubled and wrapped with rawhide and cloth, which passes around the head in the groove (60197; Fig. 2b). A quartzite *hammerhead* has a transverse groove around the middle (60191; Fig. 2g). The collection also contains a quartzite *hand hammer* that was used unhafted. This implement is wider at the distal end, with a rounded proximal end for a better grip (60193; Fig. 2a). Denig (1930, Pl. 66) illustrated two hafted stone implements, which he described as a "hatchet" and a "war club," that were among the few "ancient stone implements" he observed among the Assiniboiné in the 1850s.

A flat, oval quartzite pebble is identified in the catalog as a "sharpener," presumably a *whetstone*. According to the catalog, it was used for sharpening the steel blades of hide scrapers, but it does not show obvious signs of use (60200; Fig. 2h). A similar oval whetstone from the Teton Dakota, described as being used for the same purpose, is illustrated by Densmore (1948, p. 174, Pl. 1b).

A curved bone implement pointed at one end is identified in the catalog as a porcupine (*Erethicon dorsatum*) "*quill smoother*," ornamented toward the proximal end with incised parallel grooves and dots filled with red pigment (60212; Fig. 2d). According to Lyford (1940, p. 44), "After the quills were sewn down they might be further smoothed by rubbing with a 'quill flattener,' a special instrument made of a smooth flat bone." A metal quill flattener from the Hidatsa is illustrated by Gilman and Schneider (1987, p. 131).

They call it a quill presser. The manner of using this implement is illustrated by Ewers (1944a, p. 29).

Household Equipment

The collection contains two *bags* made from the whole skins of buffalo fetuses. On one the anus is closed with a piece of red wool stroud outlined with small blue heads, and the feet are sewn with sinew strung with blue beads. The V-shaped neck opening is covered with a piece of drilling. Narrow strips of red wool stroud and blue beads are sewn into the seams with sinew (60209; Fig. 3b). The second bag is unmodified except for a slit at the neck, which could be closed with twine lashing (60179; Fig. 3a).

A bag in the Read northern Plains collection similar to these two was identified by the collector as a woman's work bag (Markoe, ed., 1986, pp. 153, 161). In Dorsey's handwritten list for accession 689 (Appendix 3), no. 60209 is identified as a bag for storing dried meat. A similar calfskin bag, illustrated by Ewers (1944a, p. 28), is described as containing a quill worker's equipment.

Described in the catalog as *berry bags* are two large, oval skin bags with narrow openings. The first is made from a single piece of cowhide with the hair left on. It is sewn up the sides and has a wide strip of buckskin around the opening cut at intervals for a drawstring of the same material. A pair of ear-like pieces of skin are sewn on either side of this bag at the bottom (60217; Fig. 4). The second bag is similar in shape and made of fawn skin. A strip of buckskin approximately 3 cm wide is sewn into the seam on each side. The drawstring at the top is a strip of cloth (60208; Fig. 5). Neither bag shows berry stains on the inside. A similar bag from the Teton Dakota is illustrated by Densmore (1948, p. 176, Pl. IVc) and is described as a bag for holding dried meat.

The collection also contains three bags not identified as to use, two of which are rectangular in shape. The first is made from a single piece of soft-tanned buckskin sewn up the sides with sinew. The back is longer and forms a fold-over flap at the top. Paired, fringe-like strips of soft buckskin are sewn on the flap and on the front just below the flap. Those on the flap are ornamented with large translucent green beads at the point where they are attached to the bag. There are broad bands of lazy-stitched white, light blue, dark blue, translucent yellow, and translucent red

pony beads sewn across the seams on each side. A similar band of beads of the same colors is sewn around the edge of the flap. Two ear-like projections of soft buckskin are attached on either side at the bottom (60174; Fig. 6b).

The second rectangular, pouch-like bag is made of buffalo hide with the hair left on. It shows signs of considerable use; much of the hair is worn off. It is made from a single piece sewn up the sides with sinew. There is a narrow flap at the back and a rectangular piece sewn on the front. The seams are covered with lazy-stitched green, clear, red, light blue, and dark blue pony beads. A single row of beads is sewn around the rectangular piece of hide fastened to the front of the bag. At either corner at the top are fastened a pair of metal cones, from the lower ends of which protrude yellow-dyed horsehair (60192; Fig. 6a).

The third bag is oval in shape and made from a single piece of soft-tanned buckskin sewn up the sides with sinew. A band of lazy-stitched white, green, dark blue, red, and translucent yellow pony beads covers the seams, and a double row of edged beads in the same colors is sewn around the opening. On the front and back just below the opening is a thread-sewn beaded design in white, red, and dark blue beads. Fringed flaps of soft buckskin are attached on either side at the bottom (60207; Fig. 6f).

A single object in the collection, identified as a spoon in the catalog, was probably used as a *ladle or dipper*; it is on exhibit. Made of buffalo horn, it has a wide, deep bowl with a pointed, upturned handle and is approximately 27 cm long (60204; Fig. 7). A similar Assiniboine buffalo horn ladle or dipper, identified as a spoon, is illustrated by Denig (1930, p. 414, Pl. 65). Their method of manufacture is described by Dusenberry (1960, pp. 58–59). Ladles or dippers similar to these, although usually ornately carved, were frequently used during feasts and thus could be considered ceremonial objects.

Pigments for painting the face and body were stored in small *paint bags* of soft-tanned buckskin, of which there are two in the collection. One, painted with red pigment, resembles a pipe bag in having flaps at the mouth and a fringe across the bottom. There are beaded panels of red and white pony beads on each side, and the flaps are edged with white beads. Four large beads, one of them metallic, are strung on fringe elements (60176; Fig. 6e). Similar bags for the Blackfoot are described and illustrated by Wissler (1910, pp. 72–73, Fig. 36) and VanStone (1992, p. 21, Figs.

7e, 50d,g), and for the Sioux by Wissler (1904, pp. 251–252, Pl. L1–4). A similar bag in the Read collection is attached to a bandolier (Markoe, ed., 1986, p. 155).

The second bag is much larger. It is rectangular and made from a single piece of soft-tanned buckskin painted with brown pigment. At the top the edges are gathered and tied with a strip of buckskin. There are feather and box (Kroeber, 1908, p. 152) designs in light blue, dark blue, pink, red, and yellow pony beads on both sides. Triangular buckskin flaps are sewn on the bottom corners (60171; Fig. 6c). This bag contains a sizable amount of fine-grained brown pigment. A third paint bag is attached to a mirror case and will be described in the section on ceremonial clothing and accessories.

Clothing

The collection contains three *belts*, two of which are described in the catalog as having been worn by children. The first has a narrow strap made of commercially tanned leather, undecorated, with a small metal buckle. Attached to this belt is a small deerskin knife sheath, on the front of which are two beaded panels spot-stitched to the sheath with thread. The designs are geometric in white, yellow, dark green, light green, pink, and dark blue beads. Between the panels is a row of metal cones attached with string. At the lower edge of the sheath are two strips of rolled cloth wrapped with dark green, light green, and blue beads (16262; Fig. 8c). This is most likely a boy's belt because it supports a single knife sheath.

The second child's belt is much more elaborate, having four attachments. The strap is of commercially tanned leather decorated with brass tacks and with a heavy metal buckle. Attached to this belt are a knife sheath, navel cord case, match pouch, and awl case. The knife sheath, attached with a narrow strip of hide, is decorated on both sides with dark blue, yellow, red, and light blue beads sewn with a modified spot-stitch. On one side below the opening is a fringe of hide with metal cones with large red beads. At the lower end are a pair of hide strips wrapped with light blue, dark blue, and yellow beads with metal cones at the ends. The navel cord case, attached to the belt with a strip of cloth, is diamond-shaped and ornamented on both sides with light blue, red, dark blue, and translucent yellow beads sewn with a lazy stitch. Extending from the case in four plac-

es are strips of hide ornamented with large metal beads. The deerskin match pouch, attached with a hide strip, is rectangular with a short flap. It is ornamented on the front with light blue, dark blue, yellow, red, white, and green beads. At the lower end is a hide fringe and on either side are paired strips of hide wrapped with dark blue, red, and green beads. The awl case, attached with a strip of hide, is a narrow tube of rawhide that tapers to a point at one end. There is a rawhide cap that fits over the opening. The tube and cap are ornamented with light blue, dark blue, red, white, and yellow beads sewn with a lazy stitch. Extending from the distal end is a pair of hide strips wrapped with beads of the same colors and terminating in metal cones. This belt, probably a girl's, as indicated by the awl case, may at one time have had additional attachments as there are strips of cloth extending from the strap in two places. Beaded design elements on the attachments include diagonal checker rows, triangles, boxes or bags, feathers, and crosses, designs described by Kroeber (1908, p. 152) and Lyford (1940, pp. 73–74) for tribes of the northern and western Plains (16251; Fig. 8b).

The third belt, a style worn by men, has a commercially tanned leather strap 5 cm wide with a small metal buckle. This belt has a very long trailer consisting of four narrow strips of leather decorated with brass tacks. The strap has a border of white beads attached with a spot stitch. The design elements, which include triangles and square crosses (Kroeber, 1908, p. 152; Lyford, 1940, p. 73), are included in rectangular panels of white, light blue, dark blue, red, and yellow beads. The horizontal bead rows comprising the panels are crow-stitched (Wildschut and Ewers, 1959, p. 40, Fig. 41c), the elements pulling tight when the belt is worn (16253; Fig. 8a).

The collection contains four pairs of *men's leggings* that reached to the hips and were attached to a belt. All are sewn essentially from a single piece of deer (*Odocoileus* sp.) or antelope (*Antilocapra americana*) skin, sewn up one side with a fringe, although additional pieces were sometimes added, especially to widen the area in the vicinity of the hip. Three pairs have ties for attachment to a belt.

The first pair is sewn with thread, and the fringe elements are narrow and long; the bottom edges are serrated. Paired strips of ermine skin are sewn into the seam just below the knee, and the ties are long strips of drilling. The entire surface of these leggings has been covered with a whitish clay. On

one legging, additional ornamentation consists of angular horseshoe designs, which indicate participation in a horse raid (Lowie, 1909, p. 67), and X's, which represent wounds, in light blue and dark blue beads on one side; there are four parallel sets of horseshoe designs in dark blue on the other side. The areas inside the horseshoes and around the X's are painted with yellow pigment. The other legging has three X's with yellow pigment on one side below the knee, and the other side is undecorated. On both leggings the whitish clay covering appears to have been applied over the beaded designs and the yellow pigment added later (60184; Figs. 9, 10).

On the second pair of leggings the fringe is a separate piece sewn into the seam. The bottom edges are cut into a short, wide fringe, and there are no ties. A separate triangular gusset has been sewn in near the top. Decoration on this pair of leggings consists of six narrow parallel bands of red and white beads and a single row of white beads connected by a vertical band of white beads extending around both sides from below the knee. In between two of the bands on both sides of each legging is a pair of beaded horseshoe designs, four in yellow and four in green beads. Blotches of red pigment also occur between the beaded bands (16254; Fig. 11).

The third pair of leggings is fringed along both edges, which are fastened together at intervals with fringe elements. The bottoms are fringed and lined with green cloth. A pair of skin ties is attached at the proximal end. There is no beaded decoration on this pair of leggings, but the entire surface is covered with brown pigment (60219; Fig. 12).

The fringed sides on the fourth pair are fastened together at intervals with fringe elements, and the bottom edges are fringed. There is a pair of cloth ties for fastening to the belt. This pair of leggings is ornamented with eight parallel bands of red-, purple-, and white-dyed porcupine quills running around each legging in the area below the knee. Wide bands alternate with narrow bands, and each wide band is divided into three rectangular sections. The center section, a box design, is purple with a white center, while the outside sections are red. In applying the quillwork bands, the spot stitch has been used, and the quills are held in place by two rows of stitches, the sinew being inserted through the hide between each fold of the quills (Orchard, 1971, pp. 19–21, Fig. 8). On the red portions of the wide bands, stitches have been made along the center of the rows of quillwork.

Much of the surface of these leggings is covered with whitish clay, which was applied after the quillwork was in place (60202; Fig. 13).

These buckskin leggings were probably worn in the Grass Dance, which, according to Rodnick (1938), was introduced to the Assiniboiné by the Sioux in 1872 and was held by members of the Grass Dance Society at irregular intervals:

The reason for giving the dance was that such a performance gave the Assiniboiné whatever wishes they had concerning warfare, hunting, or good health. The dancing was done by members dressed in grass costumes, and the steps were usually impromptu, in time with the beating of the drum. (Rodnick, 1938, p. 40)

Lowie (1909, pp. 66–70) and especially Long (Kennedy, ed., 1961, pp. 125–150) described the Grass Dance in considerable detail. Long noted that it was the principal Assiniboiné dance and was composed of many “social parts,” always concluding with a religious dance. Although originally the dancers wore costumes of long slough grass, in more recent years there was no rule regarding the wearing of a costume. The Grass Dance spread to many Plains tribes in the 1870s and has been described in detail for the Hidatsa (Gilman and Schneider, 1987, pp. 159–164).

The Assiniboiné collection contains 13 pairs of *moccasins*, 7 of which are identified in the catalog as having been worn by men; the others are not identified to sex of the wearer. At the time of Wissler's fieldwork among the Blackfoot in the early years of the 20th century, he observed no difference between men's and women's moccasins (Wissler, 1910, p. 130). However, Long (Kennedy, ed., 1961, p. 90) reported that women always wore high-top moccasins, whereas men's were low-cut.

All the moccasins described here are made of buckskin and have flat rawhide soles and upper pieces with vertical heel seams. The opening for the instep piece, or tongue, is cut to a T and the tongue sewn to the transverse part of the cut. This pattern conforms to Hatt's series XIV (Hatt, 1916, pp. 185–187) and Webber's series 4Ab (Webber, 1989, p. 52). Most Plains hard-soled moccasins belong to these series. Lowie's (1909, p. 17) informants remembered an older type of “unsold moccasin,” presumably one piece and side sewn (Hatt, 1916, pp. 179–183), as described for the Blackfoot by Wissler (1910, p. 128, Fig. 78) and VanStone (1992, pp. 13–14, Figs. 35a,c).

Three pairs of moccasins in the Field Museum's Assiniboiné collection have separate wraparound

top pieces. Eleven pairs are decorated with beads, one pair with porcupine quills, and one pair with both beads and quills. Most sewing appears to be with thread, and beads are either spot- or lazy-stitched. Because each pair of moccasins has individual characteristics, they will be described separately.

60164-1,2—These moccasins have ankle flaps of red and black wool stroud edged with white beads, two-piece wraparound cloth tops, and wraparound thong ties. Decoration on the uppers consists of curved vertical and horizontal rows of yellow, blue, white, and red beads, from which extend on each side two pairs of arrowhead-shaped designs in light blue, green, yellow, dark blue, and pink beads. Extending from the tip of the upper decoration is a pair of irregularly shaped designs in light and dark blue beads edged with white beads (Fig. 14b).

60166-1,2—The top pieces on this pair are formed from a single piece of cloth with wraparound ties of the same material. The tongues on these moccasins are part of the uppers. Decoration on the uppers consists of a keyhole design in light blue, dark blue, pink, yellow, red, green, and white beads. Extending from the edges of the keyhole design toward the toes are pairs of feather designs in light blue and dark blue beads. There are blotches of brown pigment on the undecorated portion of these moccasins (Fig. 14a).

60195-1,2—Cloth wraparound top pieces occur on these moccasins, which have wraparound thong ties. A pair of short strips of hide are sewn as trailers into the heel seam. Beadwork covers most of the uppers. The basic colors are white and light blue, and the design elements are in light blue, dark blue, red, yellow, and pink beads. Designs include a diagonal checker row across the upper, a box in front of the tongue, and triangles as border decorations (Fig. 15a). Assiniboine infant's moccasins with a somewhat similar combination of beaded designs are described and illustrated by Hail (1980, Fig. 38, p. 103).

60165-1,2—On these moccasins, short buckskin ties are inserted through the uppers just below the edge. Beadwork covers the entire uppers. The basic color is light blue, with design elements in dark blue, red, and white beads. Designs include a diagonal checker row across the uppers, from which extends a pair of feather designs. A vertical row of white beads extends around the moccasins at the level of the seam joining the soles and uppers. At intervals in this border are triangle designs in dark blue and red beads. On the sides

of the uppers toward the back are boxes and triangles in red, dark blue, and white beads (Fig. 15b).

60170-1,2—The tongues on these moccasins are cut to a pair of flaps decorated on the front with vertical rows of blue and white beads and with a pair of metal cones at the ends, from which extend red-dyed horsehair. Short ties of buckskin are attached on either side of the uppers at the front. Elaborate buckskin trailers are sewn into the full length of each heel seam. The uppers are fully beaded, with the basic color being light blue. Three vertical rows of white beads circle each moccasin above the seam joining the sole and the uppers. Design elements in the blue areas include feathers in red, yellow, and green beads and boxes in blue and white beads. At intervals within the white area are tipis (Kroeber, 1908, p. 152; Lyford, 1940, p. 74) in green, red, and yellow beads (Fig. 16b).

60173-1,2—The uppers of this pair are edged with yellow cloth, and buckskin ties are attached on either side at the front. The entire uppers as well as the soles are beaded. The basic color on the uppers is white with floral designs in a great variety of colors. A band of green beads extends around the seam joining the sole and uppers. On it there are triangles at intervals in dark blue beads. On the soles the basic color is white with triangles, feathers, and box designs in red, dark blue, and light blue beads (Fig. 16a).

60178-1,2—This pair of moccasins has buckskin ties at the front of the uppers and a pair of hide trailers sewn at the base of the heel seam. The entire uppers are covered with blue beads. A band of green and translucent yellow beads circles the uppers just below the edge. In front of the instep is a V-shaped design in green, yellow, and dark blue beads, from which extend a pair of feather designs in black and white beads. Box designs in dark blue and yellow beads occur at intervals around the side and back of the uppers, and there is a pair of triangle designs in green, yellow, and dark blue beads on each side just above the seam joining the sole to the uppers (Fig. 17a).

60180-1,2—The most distinctive features of these moccasins are the elaborate buckskin trailers sewn into the heel seam and a buckskin fringe sewn into a seam that runs down the center of the uppers. There is a rectangular tongue and ties that are inserted through holes at the front and back of the edges. The entire uppers are beaded with white beads. Box designs in green, yellow, and

dark blue beads occur in front of the instep, around the edges, and just above the seam joining the soles to the uppers. On either side toward the back is a feather design in red and light blue beads, from which extend V-shaped lines at each end (Fig. 18a).

60183-1,2—The tongues on these moccasins are cut to a pair of flaps, and the buckskin ties run through a pair of holes at the back and front of the opening; there are buckskin trailers at the base of the heel seam. Beaded decoration consists of a rectangular design down the front of the uppers, mainly of light blue beads, with stripe designs (Kroeber, 1908, p. 152) in red, dark blue, and green beads. At one end of this rectangle is a modified box design in dark blue and green beads. A band of light blue beads, with stripe designs in red beads, runs around the moccasins at the level of the seam joining soles and uppers (Fig. 17b).

60187-1,2—The uppers of this pair are edged with patterned cotton cloth, and buckskin ties are attached on either side at the front. Beaded decoration is confined to a solid semicircular design in yellow, red, and several shades of blue beads in front of the instep. Extending from this design on either side near the base of the tongue are what appear to be stylized flowers in light blue and red beads. Also extending from the solid design near the toe are three bars, two of red beads, with a bar of pale blue beads in the center (Fig. 18b).

60220-1,2—The uppers are edged with cotton cloth, and ties of the same material run through a pair of holes at the front and back of the opening; buckskin trailers are sewn into the heel seam. The dominant colors of the beadwork are pink and green. Designs are triangles in dark blue and red beads, edged with white beads, and crosses in dark blue beads (Fig. 19a).

60203-1,2—These moccasins have tongues cut to a pair of flaps and buckskin ties that run through holes at the back and in front of the opening; there are long hide trailers sewn into the base of the heel seam. This is one of two pairs of moccasins ornamented with porcupine quills. The decoration is simple, consisting of a band of orange-dyed quills at the level of the seam that joins soles and uppers, a band running across the instep, and two parallel bands that extend from the tongue to the toe. The quills are folded so as to produce an interlocking sawtooth pattern and are held in place by two rows of stitches, the sinew being caught into the surface of the hide between the

folds (Orchard, 1971, p. 25, Fig. 12, p. 28) (Fig. 19b).

60223-1,2—The uppers are edged with patterned cotton cloth, and the hide ties, stitched to the back with thread, run through holes at the front of the opening. Decoration involves both beads and porcupine quills. A band of light blue beads runs around the base of the uppers. At intervals along this band are triangle designs in dark blue and white beads. Parallel bands of orange- and purple-dyed quills are applied across the uppers in a path or trail design (Lyford, 1940, Fig. 21, p. 80) running from the instep to the toes. The quills are held in place by two rows of stitches, the thread being caught into the surface of the hide between each parallel fold of the quills (Orchard, 1971, pp. 19, 21, Fig. 8) (Fig. 19c). Sioux moccasins with a similar combination of beaded and quilled designs are illustrated by Wissler (1904, Pl. XXXVIII, 1).

Lowie (1909, pp. 20–22, Figs. 5, 6) demonstrated the diversity of Assiniboiné moccasin decoration in a series of illustrations. He observed that “practically every type of design found in the Northern Plains . . . is represented on their moccasins.”

Ceremonial Equipment

PIPES AND ACCESSORIES—Writing with specific reference to the Blackfoot, Ewers (1963, pp. 33–34) noted that the smoking of tobacco played an important part in their religious, political, and social life. Pipes were smoked as part of the ritual of opening sacred bundles and when making peace with enemies. During the years of the fur trade, Blackfoot chiefs smoked with traders before goods were exchanged, and etiquette required the offering of a pipe to the owner of a tipi and to a visitor. Both men and women also smoked for pleasure. These observations apply equally to the Assiniboiné and other tribes of the central and northern Plains.

Prince Maximilian (1843, p. 196) described the pipes of the Assiniboiné as usually made of a blackish stone or dark clay in which they smoked kinnikinnick, a species of bearberry (*Arctostaphylos uva-ursi*) mixed with tobacco. According to Ewers (1963, p. 53), the Assiniboiné at Fort Peck made pipes of a locally obtained gray stone “in the form of the typical Siouan calumet.” One of his informants stated that the stem and the bowl holes were bored with an old knife “ground down

slim," and the exterior was also shaped with a knife. After shaping was completed, the bowl was rubbed with tallow and placed over a brush fire to make it black. It was then polished with buckskin.

Denig (1930, pp. 446–448) noted that the smoking of pipes was the most important element in all ceremonies, and its use was accompanied by motions that varied with the occasion. Among the most important ceremonies were councils between two tribes for the purpose of making peace that were lengthy and very solemn. On these occasions the "real calumet" was used, and Denig provided a sketch and description of such a pipe. The pipe he illustrated (Denig, 1930, Pl. 68) has a stem of ash wood decorated with porcupine quills, eagle feathers, beads, and strips of otter skin; the bowl is of catlinite. The head of a male mallard duck (*Anas platyrhynchos*) is mounted near the proximal end; the head of a red-headed woodpecker (*Melanerpes erythrocephalus*) is sometimes used. Denig, who described in detail the movements of the pipe during peacemaking ceremonies, maintained that "the 'real calumet' is never opened [unwrapped] except in dealings with strangers." According to West (1934, pt. 1, p. 128), the stem rather than the bowl was considered the sacred part of the Siouan calumet.

The Field Museum's Assiniboine collection contains eight *pipes*, all considerably less elaborate than the one described and illustrated by Denig, and a single *pipe bowl*. The pipes range in length from 39 cm to 57 cm and have bowls of blackish calcareous shale. Six have round stems, recessed at both ends, four of which are plain (60162, 60218, 60222, 60190, 60194, 60215; Figs. 20b–e, 21a,c), one ornamented with five sets of parallel circular incisions once filled with red pigment (Fig. 21a), and one with three sets of parallel bands in relief (Fig. 21c). The bowls of four of these have plain, block-like bases (Figs. 20b,d–e, 21c), whereas on one there are bands in relief at the proximal end around the opening (Fig. 21a). On one pipe, with a round stem, the base of the barrel-shaped bowl is ornamented with drilled holes and reinforced with lead at the proximal end (Fig. 20c).

Two pipes have flattened stems recessed at both ends. On one the bowl is round, and the recessed area at the distal end of the stem is wrapped with a strip of cloth to maintain a firmer attachment to the bowl. At the proximal end of the stem the projection is covered with a copper or brass ferule (60198; Fig. 20a). On the other the bowl is round-

ed and tapers toward the opening. The projection at the distal end of the stem was wrapped with cloth (60163; Fig. 21b), which now protrudes from the bowl.

The single *pipe bowl* in the collection is similar in shape to those on the complete pipes but is light brown in color. It likely has not been rubbed with tallow, exposed to fire, and polished in the manner previously described (60185; Fig. 21d).

Tobacco, a pipe, tampers, and lighting equipment were kept in a bag, with the pipe stem usually projecting from the proximal end. The collection contains a single *pipe bag* with a fringe at the bottom and cut so as to form four ear-like flaps at the top. There is a buckskin thong attached at one side to tie the opening. This bag has a beaded panel on both sides. On the side shown in the photograph (60167; Fig. 21e), the panel has a border of light green and a background of dark green and light blue beads. In the center is a triangular step or checker pattern in yellow and translucent red beads. There is a pair of cross patterns in translucent red beads on either side of the checker pattern. On the edges separating the two panels are parallel rows of yellow and light blue beads, and a series of short lines of dark green beads are set at an angle across the top. On the reverse panel the border is of light blue beads and the background of dark green beads, with checker and cross patterns in light blue, translucent red, and yellow beads. At the upper end of each fringe element is a rectangular, faceted, translucent green bead. The flaps at the proximal end are edged with light green beads.

CLOTHING AND ACCESSORIES—Ceremonial clothing is represented in the Field Museum's Assiniboine collection by three headdresses. The first of these is a roach *headdress*, described in the catalog as consisting of a "deer's tuft." According to the accession list, it is made of porcupine guard hair, and the shorter, outside elements are made of orange-dyed deer tail hair. The entire base of the roach is covered with narrow strips of hide wrapped with orange- and white-dyed porcupine quills. Extending from the rear of the roach is a pair of trailers of ermine (*Mustela* sp.) skin wrapped at the proximal end with strips of red wool stroud (15037; Fig. 22). The accession list indicates that it was attached to the scalp lock and worn in the Grass Dance.

A *dance cap* is made from a billed cloth cap, the outside of which is covered with red cotton cloth. At the top of this cap is a roach, also described in the catalog as a "deer's tuft," consist-

ing of soft and coarse hairs dyed red and black. The coarse black hair is actually from a turkey's (*Meleagris gallopavo*) "beard," the bristle-like feathers on the bird's breast. The roach is loosely attached in such a manner as to move when the wearer is in motion. At the top of the roach a flat bone spreader is attached with strips of rawhide. Standing upright on it is a short bone tube, from which extends a single golden eagle (*Aquila chrysaetos*) feather (16265; Fig. 23). Both of these roaches would have been worn in the Grass Dance (Lowie, 1909, p. 67; Kennedy, ed., 1961, pp. 127–128).

A *buffalo headdress* is made from a single, rectangular strip of buffalo hide approximately 45 cm long, backed with cotton cloth, that covers the head and extends over the shoulders. On either side at the front, shaved buffalo horns are attached with strips of hide. Extending from the base of each horn are bunches of golden eagle feathers and down, some of which are dyed green. There are ties of hide for fastening the headdress under the wearer's chin (60211; Fig. 24).

An object described in the catalog as a dancing head ornament is a *dancing fan handle*. It consists of a rolled strip of commercial leather sewn up one side with string and decorated with parallel rows of blue, white, and green beads. At either end are metallic beads strung on cord. Extending from the upper end of the rolled hide are three strands of heavy wire of equal length with loops at the distal ends. These wire strands are wrapped with purple- and white-dyed porcupine quills tied with a cord and thread in the manner described by Orchard (1971, p. 51, Fig. 30). At the distal ends of the wire strands, short strips of beaver fur are attached. Similar but longer strips of beaver fur are attached at either end of the rolled hide (16252; Fig. 25d). Presumably paper, or possibly feathers, was fastened in some manner to the wire strands.

A *fan* of golden eagle feathers may also have been associated with dancing. It consists of a complete wing wrapped at the proximal end with a strip of patterned cloth (60169; Fig. 25e). According to the catalog, this type of fan was used only by old men, probably not only for cooling themselves but for incensing during ceremonies.

Among all Plains tribes a newborn baby's navel cord was cut, dried, and preserved in a beaded case to protect the child from illness. According to Ewers (1958, p. 101), among the Blackfoot, boys' navel cord cases were usually in the form of a snake, while those of girls were lizard-

shaped. The Assiniboin collection contains a diamond-shaped buckskin *navel cord case*, possibly representing a stylized lizard. Both surfaces are covered with parallel rows of lazy-stitched beads. The design, a large cross, is the same on both sides. The colors on one side are yellow, light blue, and light green; on the other side they are yellow, light blue, and tan. Extending from each side and at the bottom are strands of buckskin strung with triangular, faceted, light blue beads (60175; Fig. 25c). An Assiniboin navel cord case with similar cross designs is illustrated by Lowie (1909, Fig. 9a, p. 25). Among the Sioux, the part of the navel cord that was sewn into these amulets was the bit that dried and fell off the child's body; the umbilical cord cut at birth was disposed of with the afterbirth (Raymond DeMallie, pers. comm.).

Also presumably associated with ceremonies is a heavily beaded *mirror case* with an attached beaded strap. The strap is not long enough to serve as a belt, and the case may have been held in the hand during dances. The case is made from a single piece of buckskin sewn up both sides with thread. There is a long, separately attached fringe at the bottom. The decoration, identical on both sides, includes a pair of modified hourglass designs (Lyford, 1940, p. 74) in the center and triangle designs along each vertical edge. On one side the background color is white, with design elements in dark red and light blue beads edged with dark blue and green beads. On the reverse, not shown in the photograph, the identical designs are in yellow and green beads edged with dark blue beads. The vertical edges of the case are covered with parallel rows of light blue, dark blue, and red beads. Attached with thongs at the top of the case is a broad beaded strap of buckskin bifurcated at each end. Design elements, which include triangles and diamonds similar to those on the front and back of the case, are in white, green, dark blue, and red beads (60224; Fig. 25a).

The collection contains a *mirror case with two attached bags* that also appears to have been intended for ceremonial use. The heavily beaded case is rectangular, with a long, separately attached fringe at the bottom. On one side the background color is pink, with a modified hourglass design in the center in light blue, green, dark blue, and red beads. On both vertical edges is a step pattern of triangles in light blue and dark blue beads. On the reverse, not shown in the photograph, the background is blue, and the center design is identical except that the colors are dark

green, dark blue, and red. Along the edges are triangle designs in yellow and red, outlined in dark blue beads. The vertical edges are covered with parallel rows of light blue, dark blue, green, and pink beads.

Two small bags or pouches are attached to the mirror case on either side with thongs. One of these is a paint bag of soft tanned skin constructed of two pieces with a separate attached fringe. There is a pair of bifurcated flaps at the top and a beaded panel on each side. On one side the background color is blue, and there is a large triangle design in green and yellow beads edged with dark blue beads. At the top of this panel are three feather designs in dark blue and yellow beads. The decoration on the reverse, not shown in the photograph, is similar except for a modified hourglass design in red edged with dark blue beads, and the three feather designs are in light blue and dark blue beads. The flaps at the top are edged with light blue and dark blue beads.

The other small bag is rectangular and contains a pair of circular brass *earrings*, attached through pierced ears, which project from the bag. This bag has a separate fringe and is heavily beaded on both sides. On one side the background color is dark blue, with a pair of triangle designs in green, dark blue, and red beads. Between these triangles is a diamond design in yellow edged with dark blue beads. The central design on the opposite side is in pink, dark blue, and yellow beads, and the border on both sides is decorated with yellow, pink, and dark blue beads.

A broad, beaded carrying strap of red wool stroud backed with buckskin is attached with thongs at the top of the mirror case. The basic ornamentation is in white beads, and designs are created by leaving open areas of the red wool stroud. At either end is a rectangular design in pink and dark blue beads (16261; Fig. 25b).

MUSICAL INSTRUMENTS—According to Denig (1930, p. 618), “Songs for dancing, medicine (that is, the practice of healing), and on other assemblies are generally accompanied with drums, bells, rattles, flutes, and whistles, of all of which the drum is the principal instrument, . . .” The Assiniboiné collection contains two *tambourine drums*, which were also used in the hand game, introduced long after Denig’s time.

The frame of the first drum is made from a rectangular strip of wood 6.5 cm wide that has been steamed to form a hoop; the overlapping ends are held together by the lashing that binds the head to the frame. The drumhead of scraped

skin is stretched over the frame and lashed to it through holes approximately 5 cm apart. Rawhide thongs extend across the open side and cross in the center, where knotted rawhide forms a handhold. The frame and both sides of the drumhead are covered with brown pigment but are otherwise undecorated. The drumstick is covered at the distal end with cotton batting contained in a cloth bag wrapped and tied with a strip of red cloth (60181; Fig. 26c).

The frame of the second drum is 5.5 cm wide and the ends are lap-spliced. The drumhead of scraped skin is lashed to the outside of the frame with thongs that pass along the inside and outside. These thongs also hold the lap-splice in place. On the back, three thongs wrapped in the center with rawhide form the handhold. The drumhead is covered with brown pigment. The drumstick is wrapped at the distal end with cloth (60182; Fig. 26b).

An Assiniboiné tambourine drum similar to those in the Field Museum’s collection is described and illustrated by Denig (1930, p. 619, Pl. 80, 1–2). Blackfoot drums described¹ and illustrated by VanStone (1992, p. 20, Figs. 46a, b, 47–49) are almost identical in construction.

The collection also contains a *drumstick* that is much longer and more elaborate than those accompanying the drums. The stick is wrapped with purple-, white-, and red-dyed porcupine quills that are folded over a single sinew thread running the length of the stick. At the distal end is a buckskin bag filled with some soft material and lashed to the stick. A single golden eagle feather extends from the tip of this bag. The proximal end of the drumstick is covered with a fringed sleeve of buckskin, from which extends a triangular flap of the same material, covered on one side with quillwork. The quills are held in place by two rows of stitches with the thread caught into the surface between each fold of quills (Orchard, 1971, p. 19, Fig. 8). The background is red-dyed quills, with three cross designs in white- and blue-dyed quills. Extending from the end of this flap is a buckskin fringe cut to long and short lengths. Metal cones are attached to the short lengths (60186; Fig. 26a). This drumstick was not for ordinary use with a drum but was part of the regalia of the Grass Dance Society and served as a badge of office. Long (Kennedy, ed., 1961, p. 132) mentioned four decorated drumsticks and described their use.

Writing with reference to the Blackfoot, Wissler (1910, p. 85, Fig. 53) noted that rattles varied in size according to the ceremonies in which they

were used. He described the most common type as having a bulb shaped from wet skin which was filled with sand. When dry, the sand was removed, and pebbles and a wood handle were inserted. The Assiniboine collection contains four such bulb-shaped *rattles*. On all four the skin bulbs consist of two pieces sewn together with sinew. Both pieces extend to cover wooden handles, which are wrapped with strips of cloth. Two are undecorated (60196, 60206; Figs. 27b–c), and two, described as medicine rattles, have small perforations that are described in the catalog as representing eyes and a mouth (60221, 60189; Figs. 27a,e). Similar Assiniboine instruments, described as doctor's rattles, are illustrated by Denig (1930, p. 619, Pl. 80, nos. 5, 6). A rattle in the Read collection made from a buffalo scrotum is described and illustrated in Markoe, ed. (1986, pp. 109, 123).

The collection also contains a single *ring-shaped rattle*, described in the catalog as a medicine man's rattle. It is round, flat, and covered front and back with two pieces of scraped skin stitched together with sinew around the rim. A wood handle wrapped with skin extends from one side, at the end of which is a strip of fur and metal cones attached to a hide fringe. On one side of the ring there are crude designs in white pigment. On the reverse, which does not show in the photograph, are splotches of red-brown pigment, daubs of white pigment around the rim, and a large circle of white pigment in the center (16256; Fig. 27d). According to Mason (1938, pp. 179–182), this is a drumstick rattle, serving both functions.

Personal Adornment

The collection contains two *necklaces*, identified in the catalog as having been worn by children. The first consists of a length of cord wrapped with pink, green, yellow, and red beads strung on thread and with a thong tie at each end. This necklace is in very poor condition (16257). The second is a choker necklace made from two parallel strips of hide wrapped with beads to hold them together. The basic bead color is pink, with design elements in white, yellow, light blue, dark blue, and red beads. There is a separately attached thong tie at each end (60172; Fig. 28c).

A wooden *hair parter*, described in the catalog as having been used by women for parting the hair, is pointed at one end and has a large, flat,

rectangular knob at the other (60213; Fig. 28d). Actually, men used them as well, and as ceremonial “scratchers” they were used in the Sun Dance, during which dancers were prohibited from touching themselves with their hands (DeLoria, 1929, pp. 410–411). Ewers (1986, Fig. 189, p. 195) reproduces a watercolor by Charles M. Rosewell that illustrates the Plains Indians' use of the hair parter.

A pair of brass *earrings* in a bag attached to a mirror case has already been described (16261; Fig. 25b).

A small *mirror case* is made from commercially tanned hide and has a short, bifurcated flap; the mirror is missing. There is a beaded decoration on both sides and on the flap. On the front the background is of pink beads, with design elements in yellow outlined with dark blue beads. Along the sides are parallel rows of light blue, dark blue, and yellow beads. On the back, which does not show in the photograph, the background color is light blue, in the center of which is a box design of dark blue beads with pink beads in the center. Four inverted triangles extend from this design. Along the sides on the back are triangles in yellow and dark blue beads. The flap is ornamented with light blue beads and parallel rows of dark blue beads. A separate hide fringe extends from the bottom of the case, and there are thongs to secure the flap in place (60177; Fig. 28f).

Games

One of the most widely distributed North American Indian games was the *ring and pin game*, so named by Culin (1907, p. 527) at the suggestion of Dorsey. The two games of this type in the collection, however, are designated as “pin and cup” games in the catalog. The two games are virtually identical, each consisting of seven deer phalangeal bones, perforated and strung on a thong with a wire needle at one end and a triangular piece of buckskin perforated with holes at the other (60205, 60263; Fig. 28b). One of these Assiniboine games is illustrated by Culin (1907, Fig. 737, p. 555).

Dorsey's description of the ring and pin game, an account no longer in the museum's accession records, is quoted by Culin:

A game formerly much played by young men and women, and known as the courting or matrimonial game. The cups [phalangeal bones] are swung forward and upward,

the buckskin being held by the thumb and forefinger. As the cups descend the attempt is made to catch one or more of them on the end of the bodkin or to thrust the bodkin into one of the perforations in the triangular piece of buckskin attached to the end of the cord beyond the last cup. (Culin, 1907, p. 555)

Dorsey goes on to assign numerical values to the various cups and the perforations in the buckskin. He further notes that at the time of his fieldwork, the game was played solely for pleasure, but he suggests that it had "deep significance" in the past. Denig makes no reference to the ring and pin game, but it is described and illustrated by Lowie (1909, pp. 18–19, Fig. 3), who noted that if a player caught the lowest bone on his pin, he won the game regardless of his opponent's score. James Owen Dorsey (1891, pp. 344–345) described this game among the Teton Dakota as primarily a gambling game, and this was probably true of the Assiniboine as well.

The only other game in the collection is a set of *dice* consisting of eight crow (*Corvus brachyrhynchos*) claws, eight heads of brass tacks, one rectangular piece of copper with a hole in the center, and eight plum stones with burns on one side (60161; Fig. 28e). Culin (1907, p. 177, Fig. 226) described this set of dice, but his description and illustration depict only five claws, five brass tacks, the piece of copper, and four plum stones. Dorsey provided Culin with the values of the various dice and noted that "As in other dice games, these objects are tossed in a wooden bowl, the score being kept by counting sticks and 100 constituting a game" (Culin, 1907, p. 177). Denig (1930, pp. 567–569, Pl. 72) described in considerable detail and illustrated a dice game virtually identical to the one in the collection. He noted that the game was usually played by "soldiers and warriors" and "is often kept up for two or three days and nights without any intermission, except to eat, until one of the parties is ruined" (Denig, 1930, p. 568). Lowie (1909, p. 18) briefly described a similar dice game.

Miscellaneous

The so-called "pad saddle," consisting simply of hide bags stuffed with buffalo or deer hair and placed so that a pad fell over each side of the horse, was the type used by the Assiniboine and their neighbors (Ewers, 1955b, pp. 82–85). The collection contains a single *pad saddle*, approximately 50 by 32 cm, of soft tanned buckskin with

modified cross designs in white and dark blue beads at each corner. The edge seam joining the top and bottom skins is covered with red wool stroud. Suspended from one corner is a strip of buckskin wrapped with light blue, dark blue, and red beads, from which extends the remains of a single feather. From the center of each side of the pad extend rectangular flaps of soft buckskin used for fastening the girth to the saddle. Lying across the saddle and extending down the sides so as to cover these flaps is a badger (*Taxidea taxus*) skin backed with drilling and edged with red wool stroud. The girth is a strip of commercially tanned hide 3 cm wide with a large metal buckle. The rawhide straps from which the stirrups are suspended are 6 cm wide. The wooden stirrups are covered with rawhide that was applied wet and lashed across the bottom with rawhide thongs. The entire saddle, including stirrup straps and stirrups, is covered with grayish white pigment (60210; Fig. 29). Referring to the Blackfoot pad saddle, Ewers (1955b, p. 83) noted that a fully rigged saddle, including girth and stirrups, weighed less than 3 pounds and was no heavier than an American racing saddle. He believed that the pad saddle was the oldest form and "may have been virtually Plains-wide in its distribution in the 18th century" (Ewers, 1955b, p. 85).

A single gunstock *war club*, so called because of its resemblance to a musket stock, is a type common on the Plains. Made of hardwood, it is rectangular in cross section, with a hole for a metal blade on the outer edge at the convex bend. This club has a perforation running about three quarters of its length, and there is a hole at the proximal end for a hand strap. Currently on exhibit, it is approximately 85 cm long. Ornamentation consists of daubs of red paint and incised lines and cross hatching near the distal end (16258; Fig. 30).

The collection also contains two *slungshot clubs*. The first has a stone head wrapped with fringed tanned buckskin; there are metal cones attached to three fringe elements. The head is attached to the handle with a pliable length of hide wrapped with tanned buckskin. The wooden handle is square in cross section and recessed at either end, the recessed areas being covered with sleeves of tanned buckskin (16264; Fig. 28g). This form of club permitted the head to swing freely so that it could be applied to the target with a greater force than a fixed-head club.

The second slungshot club is elaborately decorated and may be a dance club carried by partic-

ipants as a badge of office. In construction it is very similar to the previously described club. The buckskin-wrapped stone has a fringe, some elements of which have attached metal cones. The covering is ornamented with yellow, red, and green pigment as well as vertical rows of black thread stitches. The pliable hide connecting the head and wood handle is decorated with red pigment and a pair of fur bands. The handle, rectangular in cross section, is decorated with bands of red, black, and green pigment and brass tacks. The recessed areas at either end are covered with soft buckskin sleeves, and bands of fur with buckskin fringes are attached at both ends of these areas. The band at the proximal end of the handle includes fringe elements of red wool stroud (16263; Fig. 28h). According to Long (Kennedy, ed., 1961, p. 130), stone clubs with decorated handles were carried in the hand during the Grass Dance.

Both men and women carried sharp, heavy bladed knives in rawhide sheaths that were worn at the belt. The collection contains one such *knife sheath* made from a single piece of heavy rawhide folded with a second piece across the top; there is a horizontal eye for the belt. This sheath is decorated on one side with multiple rows of brass tacks that also serve to hold the folded edges of the rawhide together (16259; Fig. 28a).

III. The Yanktonai Collection

Introduction

On his extensive expedition in the summer of 1900, Dorsey also collected among the Yanktonai at Fort Peck and their close relatives on the Devil's Lake Reservation in central North Dakota. The Yanktonai share this reservation with the Santee and Sisseton. Very little published information is available for the Yanktonai, and there are no comprehensive accounts of their material culture. Mention should be made, however, of the watercolors of John Saul, a lower Yanktonai from the Crow Creek Reservation in South Dakota, which are largely of material culture items (Howard, 1971; Brokenleg and Hoover, 1993).

The Collection

Dorsey collected Yanktonai objects represented by 39 catalog numbers at Fort Peck (accession

689) and 52 at Devil's Lake (accession 691), where he also collected two Santee and eight Sisseton objects (described in Appendix 5). Of the total of 101 objects from the two reservations, 7 could not be located for this study. Like the Assiniboine collection, the Yanktonai material is largely undocumented except for provenience. The accession lists (Appendices 3 and 4), however, include useful information. The collection is described here under the following five use categories: household equipment, toys and games, ceremonial objects, clothing and personal adornment, and miscellaneous (see Appendix 2 for catalog numbers and proveniences).

Household Equipment

The Yanktonai collection contains two *bags* made from whole antelope skins; they were probably women's work bags. On the first of these bags most of the hair has been removed. The openings for the back feet are closed with fringed strips of hide ornamented with vertical rows of yellow, light blue, and dark blue beads sewn with a lazy stitch. The front feet are closed with similar fringed strips of hide wrapped at the proximal ends with pink, blue, and yellow beads. An additional opening is covered with a small rosette of light blue, dark blue, and tan beads sewn on a piece of red wool stroud. From the center of this rosette extend three narrow strips of hide wrapped with red-dyed porcupine quills. At the neck a gusset of hide, slit for most of its length, has been added. Also added at the neck is a separate rectangular strip of hide edged with red wool stroud. This separate strip is almost completely covered with lazy-stitched beads. The background color is yellow, and there are box designs in dark blue, red, and yellow beads. Sewing throughout is with coarse thread (60226; Fig. 31a).

On the second bag the hair is virtually intact. The back legs are wrapped with hide thongs covered with red- and green-dyed quills placed over strips of fringed blue wool cloth. The front legs are similarly wrapped with hide thongs, which in turn are wrapped with red- and white-dyed quills over strips of drilling. Two other openings are covered with small rosettes, one not shown in the photograph, of blue and white beads sewn on pieces of hide with a lazy-stitch. Extending from the center of these rosettes are pairs of hide thongs wrapped with red-dyed quills. A tear on the underside between the back legs has been re-

paired with an inset patch of patterned cotton cloth. At the neck a wide, rectangular piece of hide edged with cotton cloth has been added. Around its lower edge is a notched flap of red cotton cloth. The neck strip itself is ornamented with five parallel bands of red-dyed quills. The quills are held in place by two rows of stitches in the manner described and illustrated by Orchard (1971, p. 19, Fig. 8). Sewing throughout is with thread (60227; Fig. 31b). Similar bags have been previously described in this study for the Assiniboine, for the Plains Cree (VanStone, 1983, pp. 16–17, Fig. 24a), and the Blackfoot (VanStone, 1992, p. 9, Fig. 18d).

Described in the catalog as a berry bag is a rectangular cowhide *pouch*, with the hair left on, made from a single piece sewn up the sides with thread. It is more likely to have been a woman's bag for sewing materials. At the back is a small flap and a thong to serve as a tie. This pouch is ornamented along the sides with parallel rows of red, white, and blue beads that cover the seams. At the four corners are paired hide thongs, covered in part with metal cones, from which extend red-dyed horsehair. Small loops of thread-sewn red and white beads formerly ornamented the edge of the flap, but most of these are missing (60231; Fig. 32b).

A rectangular rawhide bag, described in the catalog as a girl's *food bag*, is made from an old parfleche. The front and back are a single piece sewn up one side with sinew. A separate hide fringe has been sewn into the upper third of the seam. The bottom is a separate piece with a fringe of soft-tanned hide sewn into the seam. The opening was edged with a fringed strip of the same material, but most of this is missing. The painted ornamentation on one side shows a framed rectangle bisected by an hourglass-and-triangle design with opposed triangles on each side in the center inside the frame. On the other side of the bag, not shown in the photograph, the rectangular frame has lines extending from the corners toward the center, with an hourglass design where they intersect. The painting was done with yellow, blue, black, and red pigments (60417; Fig. 32c).

An irregularly shaped cowhide fragment, approximately 40 by 60 cm, with the hair left on and dried so as to form a deep, bowl-like container, was probably used as a *mortar*. There are holes at intervals around the edges (60390; Fig. 32a). According to the accession list, "In this is placed a flat circular [stone] on which meat, berries, etc. are pounded."

Toys and Games

Like the Assiniboine, the Yanktonai played a variant of the widely distributed dice game. The collection contains a *dice game* consisting of six plum stones and an oval, maple wood *dice bowl* with a short upturned handle at one end. A vertical projection on the inside of the handle is carved to represent a human face (60421; Fig. 33b). This game is described by Culin (1907, pp. 185–186, Fig. 240), who illustrated 14 rather than six stones. Of the six stones remaining in the collection, four are burned on both sides and two on one side (60369; Fig. 33c). According to Dorsey, who provided Culin with information concerning the game, "the plum stones are seared on one side with various devices, which occur in pairs with one odd stone." It is this odd stone that is apparently missing from the collection. Dorsey further noted that

to play, the bowl is grasped with two hands and brought down sharply on the ground, so as to cause the dice to jump about. The counts are determined by the character of the upper sides of the dice. . . . This game is played exclusively by women and invariably for stakes. (Culin, 1907, pp. 185–186)

According to the catalog, this dice bowl was "used in feasts of the medicine lodge." Thus it was probably a feast bowl before being used for gaming. However, there are no remnants of grease on the inside.

Also widely distributed, the *hand game* is represented in the collection by two complete games, each consisting of a pair of short, square-cut sticks, one with a pair of notches and the other with four notches. For each game there are also eight counting sticks, two with three notches and six plain (60254; Fig. 33d). Culin (1907, pp. 317–318, Figs. 415, 416) described and illustrated a similar game from Fort Peck and noted that the game is sometimes called the moccasin game because the short sticks are concealed under moccasins.

Culin (1907, p. 399) described the snow snake game as "all that class of games in which darts or javelins are hurled along the snow or ice or free in the air in a competition to see whose dart will go the farthest." The collection contains two types of *snow snake games*. The first, more accurately termed ice gliders, consists of a pair of cow rib fragments, pointed at one end, from which extend two peeled willow twigs with red-tailed hawk (*Buteo jamaicensis*) feathers attached

at one end. The proximal ends of the twigs are fitted into the vanes of the feathers (60249; Fig. 33e). The feathers are missing from one bone fragment. In playing the game, the feathered bones are made to slide along the surface of the ice. According to the catalog, this game was played by young people. A similar game from Fort Peck is described and illustrated by Culin (1907, p. 418, Fig. 541). Walker (1906, p. 31) also described the game, and it is illustrated by John Saul (Brokenleg and Hoover, 1993, Pl. 7).

The second type of snow snake game consists of six peeled willow twigs, each approximately 120 cm in length. There are different burned markings on each stick, presumably indicating ownership (60253; Fig. 35a). According to the catalog, these sticks were used in contests of skill and strength among young men and boys in winter. The sticks were hurled over the ice or on a level stretch of frozen ground. Walker (1906, p. 32) described this game, and John Saul illustrated the sticks and their use (Howard, 1971, vol. 19, no. 3, pp. 27–28; Brokenleg and Hoover, 1993, Pl. 7).

According to Culin (1907, p. 420), the hoop and pole game “consists essentially in throwing a spear, or shooting or throwing an arrow at a hoop or ring, the counts being determined by the way the darts fall in reference to the target.” The collection contains two forms of the *hoop and pole game*. The first, which includes two identical games, consists of a hoop and two pairs of sticks. The hoop is a peeled sapling wrapped at the splice with strips of cloth. There are four incised marks at equal distances on both sides of its circumference, as follows: a cross painted with blue pigment, a rectangular band painted black, another rectangular black band with a transverse cut painted red, and four parallel notches filled with black pigment. All eight sticks are wrapped in two places with strips of patterned cloth. Two pairs are painted red, with a piece of red cloth attached near one end. The other two pairs are painted blue, with a piece of black cloth near one end. The sticks are secured in pairs by a strip of patterned cloth fastened in the middle (60240; Fig. 33a). Culin (1907, pp. 508–509, Figs. 673, 674) described and illustrated a virtually identical game collected on the Fort Peck Reservation. Walker (1905, pp. 279–283) also described the game and its associated lore.

The second type of hoop and pole game is also represented by two complete games that are identical in design and decoration. Each game consists

of a pair of sticks wrapped with cloth; at the proximal end, one stick is painted red and the other blue. A small square of red cloth is affixed to the distal end of one stick and a similar square of black cloth to the other. A cloth-wrapped curved stick is attached at the distal end and held in place by cloth-wrapped thongs extending from the curved piece to the stick. Two pieces of wood are lashed across the stick, each with a smaller piece of curved wood fastened so as to extend outward to form a finger rest. On one stick there are bands of red pigment near each end of the crosspieces and similar bands of black pigment on the crosspieces of the second stick. Accompanying the sticks are rings of wood wrapped with cloth (60241; Fig. 34). Culin (1907, pp. 504–505, Figs. 667, 668) described a similar game of the Oglala Sioux, collected on the Pine Ridge Reservation. According to his informant, the game was played by tossing the ring in the air and attempting to catch it on the end of the stick or one of its projections. The game was called the elk game and played to bring success in the elk hunt. Howard (1976, p. 10) noted that the hoop and pole game was played to attract large game. The elk game is described by Walker (1905, pp. 286–288), and John Saul illustrated it in play (Howard, 1971, vol. 19, no. 8, pp. 3–5; Brokenleg and Hoover, 1993, Pl. 3).

The collection contains a *racket or lacrosse* stick consisting of a long wooden handle curved and lashed at the distal end to form a hoop netted with thongs of deerskin (60362; Fig. 35c). Accompanying this stick is a *racket or lacrosse ball* of soft deerskin filled with deer hair (60395; Fig. 36b). This ball may not have been used with the stick just described because it is much larger than the stick's netted ring; it may be a shinny ball. Culin (1907, p. 614) described this racket and ball collected by Dorsey on the Devil's Lake Reservation.

According to Culin (1907, p. 616), shinny is usually a women's game but is played by men among the Assiniboiné and Yanktonai. Like racket ball, in the shinny game the ball should not be touched with the hands but is batted and kicked with the foot. The collection contains a single *shinny stick* that is flat, carefully finished, slightly spoon-shaped at the distal end, and painted with red pigment (60262; Fig. 35b). Culin (1907, pp. 640–641, Fig. 831) described and illustrated an identical stick collected at Fort Peck, and Walker (1905, pp. 283–285, 288) described both men's and women's shinny.

The collection contains a rib bone *sled* made of six bones lashed together at each end with strips of patterned cloth; it lacks the hide seat. On all the ribs are markings in black pigment, which are described in the catalog as owner's marks (60248; Fig. 36a). The catalog also notes that this sled was used by boys for coasting downhill in winter. Culin (1907, p. 716, Fig. 935) described and illustrated a similar sled from Fort Peck. Ewers (1944b, pp. 180–187) described Blackfoot rib bone sleds and illustrated their use.

A game played by women on ice is described by Culin (1907, p. 728) as being similar to shuffleboard. The collection contains a *shuffleboard game* consisting of a flat stone with a human face painted on one side with black pigment and two wooden cylinders painted with red pigment on one end (60251; Fig. 36c). Culin (1907, pp. 728–729, Fig. 955) described and illustrated a virtually identical game from Fort Peck that he collected in 1900. The cylinders were set up on the ice and struck with the stone, which was shoved along the ice.

The whipping top is one of the most widely distributed children's toys, usually played in winter on ice (Culin, 1907, p. 733). The collection contains four *whipping tops*, two of wood and two of horn. The wooden tops are peg-shaped. One is painted with black pigment on a flat surface (60236; Fig. 36g) and the other with red on a convex surface (60235; Fig. 36f). The two horn tops are made from the tip of the horn. One is hollowed out (60238; Fig. 36d), and the other is solid (60237; Fig. 36e). A *whip* is a peeled length of wood with two strands of hide suspended from the distal end (60250; Fig. 36h). Culin (1907, pp. 446–447, Figs. 996–997) described and illustrated a similar top and whip from Fort Peck. He described the game of tops as played by the Teton Dakota. An area about 120 cm square is laid out with an open side. The players spin their tops outside the square and attempt to direct them through the open side of the square while they are spinning. John Saul illustrated tops and depicted them in play (Howard, 1971, vol. 19, no. 4, pp. 11–12; Brokenleg and Hoover, 1993, Pl. 9). Ewers (1944b, pp. 180–187) described Blackfoot whipping tops and illustrated their use.

Ceremonial Equipment

PIPES—Smoking was no less important to the Yanktonai than to the Assiniboine and other

Plains tribes. The collection contains four complete pipes, a pipe stem, and a pipe bowl. The complete *pipes* range in length from 20 cm to 64 cm, with wooden stems and catlinite bowls. The first and longest has a straight stem, probably of cherry wood with the bark left on, recessed at both ends. The bowl is rounded and plain except for a projection at the distal end of the base (60366; Fig. 37a). The second complete pipe has a round stem recessed at both ends. Decoration consists of two sets of five circles in relief, one set at each end of the stem. Intervals between the circles are filled with red pigment. The bowl has two sets of six circles in relief, one around the opening and the others where the bowl joins the stem. A projection at the distal end of the base of the bowl has a series of incisions along its length and an incised X at each end. The recessed distal end of the stem was wrapped with cloth, now protruding from the bowl opening, in order to provide a tighter fit into the bowl (60214; Fig. 37b). The stem of the third pipe has a projection at the distal end, is round for slightly less than half its length, and is deeply recessed toward the proximal end. The bowl is V-shaped, with a pronounced lip at the proximal end (60370; Fig. 37f). The fourth pipe, described in the catalog as a “girl's pipe,” has a short, unrecessed stem and a plain bowl (60375; Fig. 37d). It resembles a Blackfoot woman's pipe illustrated by Wissler (1910, Fig. 49, p. 83). John Ewers (pers. comm.) observed Assiniboine women smoking small elbow pipes of catlinite in 1953. They smoked for pleasure and not in any ceremonial context.

The single *pipe stem* in the collection is round and deeply recessed at both ends; the corresponding bowl is missing (60418; Fig. 37c). The *pipe bowl* is round with a projection at the distal end of the base, and a strip of cloth extends from the proximal end to aid in seating the stem (60365; Fig. 37e).

MUSICAL INSTRUMENTS—The collection contains a single *drum and stick* that is constructed differently from the tambourine drums described for the Assiniboine. The frame is a rectangular strip of wood, approximately 5.5 cm wide, steamed to form a hoop and lap-spliced. The overlapping ends are held together with wire. The frame is covered on both sides with two pieces of scraped skin lashed together around the center of the frame. The lashing was accomplished by weaving a heavy thong through closely spaced holes in each piece of scraped skin and securing them around a single thong circling the frame. A

bundle of twisted thongs is attached along the side of the drum to form a handle.

Because the drumhead is split near the frame on one side, it is possible to determine that a small brass bell was suspended on the inside of the frame below the handle to produce a noise when the drum was shaken or struck. A circle of red pigment, only half of which is still visible, was placed in the center of the drumhead on one side. The drumstick is actually a bulb-shaped rattle consisting of two pieces of deerskin, one with vestiges of hair still remaining, sewn together with sinew and extending to cover a wooden handle, which is wrapped with string. The bulb is filled with pebbles or shot (60423; Fig. 38). Dorsey's accession list indicates that this is a healer's rattle rather than a drumstick. Perhaps it filled both functions. According to the catalog, this drum was "used in medicine when something is removed from the body by magic in curing the sick." Howard (1976, p. 9) believed that the double-headed drum was associated with the Grass Dance.

In addition to the drumstick just described, the collection contains six bulb rattles. Two of these are constructed like the drumstick. The smaller has no handle wrapping (60420; Fig. 40d), whereas the larger is wrapped with a knotted strip of cloth at the proximal end of the handle. The accession list mentions "traces of zig-zag line in red paint" on this rattle, but it is no longer visible (60368; Fig. 39a). The third rattle is similar in construction and has a handle wrapped with strips of cloth. Strips of soft-tanned deerskin are sewn into the seam near the distal end of the bulb (60391; Fig. 39b). According to the catalog, this rattle was used in the Bear Dance. Catlin (1848, vol. 1, pp. 244–245, Pl. 102) noted that among the Teton Dakota, the Bear Dance occurred on several successive days before a party set out on a bear hunt. The chief medicine man wore an entire bear's skin, and the dancers wore bear masks while imitating the animal's actions. Among the Assiniboiné the killing of a bear required the performance of a ceremony to placate its spirit (Rodnick, 1938, p. 25).

A more elaborate bulb rattle is painted with red pigment and has a handle wrapped with green cloth. Strands of red-dyed horse hair are attached at the distal end of the bulb. Extending from the proximal end of the handle are a pair of oval appendages covered with parallel rows of dark blue, green, and yellow beads. Also attached in this area are narrow strips of tanned deerskin, wrapped

at intervals with purple- and red-dyed porcupine quills with orange-dyed feathers fastened at the ends (60394; Fig. 39d).

A completely different bulb rattle is made from a gourd and has a carefully worked wooden handle wrapped with strips of cloth. A wooden peg has been inserted into the distal end of the bulb, and at one time strips of cloth and red string were attached to it (60374; Fig. 39c). According to Howard (1976, p. 9), gourd rattles were rare, and their use was restricted to shamans and members of the Holy Dance Society. The Holy Dance was the Dakota equivalent of the Algonquian *Midéwin*.

A rattle of rawhide is painted with red pigment, which covers the wooden handle (60260; Fig. 40c).

A short stick with bark on the lower half and 11 deer hoof fragments attached with thongs at the distal end is identified in the catalog as a "medicine" rattle (60228; Fig. 40f).

Tied to a bird bone *whistle* is a piece of cotton cloth knotted around a glass marble. A red-dyed feather extends from the wrapping (60385; Fig. 40e). Missing from this assemblage, according to the catalog, is a small brass bell. A cryptic statement in the catalog with reference to this whistle simply states "spirit blows."

CLOTHING AND ACCESSORIES—The Yanktonai collection contains eight objects that are described in the catalog as being specifically associated with the Grass Dance. A *shirt* of cotton cloth is essentially constructed of three pieces. The front, back, and shoulders are a single piece sewn up the sides with thread. Each sleeve is also a single piece. The lower edge, the cuffs, and the sleeves at the shoulder seams are cut to a rough fringe. A separate narrow piece is sewn around the neck opening, and there is a thong drawstring. Red pigment has been applied, apparently indiscriminately, around the neck and shoulders, above the bottom edge, and around the cuffs. Each cuff has a rectangular band of badger skin attached in two places above the fringe (60255; Fig. 41).

The primary decoration on this shirt is on the back. Along one side and extending from the shoulder to near the bottom fringe are two parallel bands of red and black pigment. Four horses are depicted, one in the center toward the shoulders, the second on the left side near the seam, the third in the center above the bottom edge, and the fourth on the left side overlapping the painted bands. The horse near the shoulder is painted red with a black head, mane, tail, and feet. The animal

toward the bottom edge has a yellow body, blue mane, and gray tail, and the one near the left seam has a blue body, yellow mane, and blue/yellow tail. The fourth horse, which overlaps the painted bands, is all black with a red mane. These horses have slightly elongated necks, and their bodies are somewhat distorted by horizontal elongation.

Just below the left shoulder, two women with long black hair and red dresses are depicted from the back. Although parts of these representations appear to be unfinished, the women seem to be wearing webbed hoops with a single attached feather in their hair, and one woman is holding a large hoop (60255; Fig. 42). Hoops, large and small, had many ceremonial uses. According to Ewers (1958, p. 114), Blackfoot men painted human and animal forms on robes and other items while women were the creators of geometric designs.

Although this form of shirt is associated with the Ghost Dance, it is probable that this one was worn in the Horse Dance rather than the Grass Dance as noted in the catalog. This is indicated by the four horses colored to represent the four directions. Standing Bear's drawing of the women participants in Black Elk's (Oglala Sioux) Horse Dance shows one holding a large hoop (Neihardt, 1961, opp. p. 170).

A *webbed hoop* consists of a lap-spliced bent wood twig covered with rawhide webbing; the twig and webbing are painted with brown pigment. Attached to the center of the webbing with rawhide and sinew is a single golden eagle feather pendant (60243; Fig. 43d). According to the catalog, the feather is worn only by someone who has killed an enemy. Dorsey's accession list noted that it was worn on the head. According to Lowie (1909, p. 67), during the Assiniboiné Grass Dance eagle feathers were worn by men who had slain enemies. The women in the painting on the shirt are wearing eagle feathers as regalia in a sacred ceremony.

A *hair ornament* worn during the Grass Dance consists of a length of braided horsehair in the center of which are attached five red-dyed prairie falcon (*Falco mexicanus*) feathers. The proximal ends of the feather spines are wrapped with sinew and attached to the horsehair with string (60246; Fig. 43a).

A single red-dyed golden eagle feather is wrapped at the proximal end with sinew. Attached are four short lengths of soft deerskin, presumably for attachment to a headdress or to the wearer's hair. Strands of blue-dyed horsehair are glued to

the tip of the feather. According to the catalog, this feather could only be worn by someone who had been wounded (60247; Fig. 43c).

Identified in the catalog as a *necklace* is a single eagle feather wrapped at the proximal end with sinew. Attached to this feather at the proximal end is a small ringed bag containing red pigment. Extending from this bag is a loop of two-strand deerskin covered with red pigment and a spiral-carved bone pendant (60245; Fig. 43f).

A more obvious necklace is identified in the catalog as a "*dance necklace/ring*." Its major element is a band approximately 6 cm wide edged with cotton cloth and consisting of parallel rows of hide, each of which is wrapped with red-, yellow-, and blue-dyed porcupine quills. The design includes three triangles on each side. The triangles are yellow edged with blue, and the background is of red-dyed quills. At intervals along the outside of this band are white-dyed feathers. In the lower center between the two sides of the band is a wooden ring, approximately 7 cm in diameter, lap-spliced at the ends and covered with rawhide webbing. Fastened in the center of the webbing with a strip of tanned deerskin is a bunch of long feathers dyed white (60244; Fig. 44). This necklace is exhibited on a manikin, and thus the back of the band of quillwork is not visible and could not be shown in the illustration. Quilled collars were a popular item of the Grass Dance costume.

An object identified only as a *buckskin ring* is a strip of hide wrapped with light blue and dark blue beads. A single deerskin thong is attached to this beaded ring (60384; Fig. 43e). Dorsey's accession list identified this ring as a "symbol of deer." Deer represented women's power and sexuality.

The final object associated with the Grass Dance is a *shield*, consisting of a heavy metal rod bent to a ring, over which is stretched a piece of rawhide. On the back at frequent intervals there are holes in the rawhide through which is laced a rawhide thong, with similar thongs extending at right angles across the back serving as a handhold (60256; Fig. 45). The rawhide cover, applied wet to the metal ring, stretched tight as the thongs dried. The cover is painted with yellow pigment, and at the top near the edge a cluster of seven prairie falcon feathers is attached with strips of soft deerskin. The strips are attached to the feathers with thread wrapped around the proximal ends of the spines. Short strips of deerskin are suspended from the rim in three places, suggesting that at one time there may have been additional

appendages, probably feathers, hanging from this shield (Fig. 46).

The collection contains two golden eagle feather *fans*. On the first the proximal end of the wing is bent back to form a grip (60386; Fig. 47c). According to the catalog, this fan was used by old men. The second fan is wrapped with brown cloth at the proximal end and has a loop of the same material to go around the user's wrist (60407; Fig. 47b). Though traditionally used by old men, these fans became a popular Grass Dance accessory (Raymond DeMallie, pers. comm.).

A *buffalo dance headdress*, so described in the catalog, consists of a buffalo scalp to which a pair of horns is attached with rawhide. A single golden eagle feather is fastened to one horn, and there are thongs, presumably for attachment of a similar feather to the other horn. A single white down feather is attached with string in the center of the scalp. Extending from the back are two rectangular trailers of buffalo skin backed with brown cotton cloth (60419; Fig. 48). Lowie (1909, pp. 73–74) provided a brief description of the Assiniboine Buffalo Dance, which he believed was introduced by a Plains tribe that he was unable to identify. Densmore (1918, p. 285) described the Teton Dakota Buffalo Dance.

A *dance feather* is described in the catalog as having been “worn in war and sacred dance.” It consists of a single golden eagle feather wrapped with cloth and thongs at the proximal end. Four strips of cloth, two white and two purple, have been inserted in the wrapping. The thongs extend to provide for attachment to a headdress or to the wearer's hair (60416; Fig. 43b).

MISCELLANEOUS CEREMONIAL EQUIPMENT—Three bowls and five spoons included under this heading are described in the catalog as having been “used in feasts of the Medicine Lodge.” Although it has been impossible to obtain information about this organization among the Yanktonai, Long (Kennedy, ed., 1961, pp. 150–156), writing about the Assiniboine, described a “Medicine Lodge Dance,” an important religious ceremony held annually about the middle of June. Prayers and offerings were made to Thunder Bird, the god of rain, each day of the ceremony. Some families offered sacrifices to the god for a safe journey through the summer and winter, promising a renewal of sacrifices at the next annual dance. Others promised to entertain leaders of the “Medicine Lodge Circle” with a feast if they achieved success in war. According to Long, the Medicine Lodge Dance lasted 2 days and 1½ nights, with a

rest period beginning at midnight. Because people fasted during the ceremony, the utensils described here were presumably used in the feasts that followed.

The first of the three wooden *bowls* used in Medicine Lodge feasts is large, deep, and oval, with projections at both ends. The slight projection at one end is decorated with three brass nails. The projection at the opposite end is more pronounced and includes a pair of opposed notches. On the inside just below this projection, an animal face, identified on Dorsey's accession list as representing a rattlesnake, has been carved in relief. Two large brass nails form the eyes, and a pair of smaller ones represent the mouth. A long crack in one side has been repaired with molten lead and tacks (60373; Fig. 50c). This bowl is described in the catalog as “very old.” Ewers (1986, pp. 166–173, Figs. 163–168) described and illustrated a number of Plains carved wooden effigy bowls.

Another bowl described as “old” is deep, round, and made of burlwood. A projection along the edge contains a single notch (60388; Fig. 50b).

The third bowl is oval, with a rounded projection at one end that has an ear-like knob on each side (60409; Fig. 50i).

Of the five *spoons* specifically associated with Medicine Lodge feasts, one is made of wood and has an ovoid bowl. The handle is rectangular and slightly curved, with a rectangular panel at the proximal end on which a snake-like creature is carved in relief (60372; Fig. 51b). This spoon, currently on exhibit and thus not available for photography, is approximately 30 cm long.

The other four spoons are made of buffalo horn with deep, ovoid bowls. The first has a straight handle, carved at the end to represent a rattlesnake (60412; Fig. 51a). This spoon, also on exhibit, is approximately 25 cm long. Two spoons have curved handles that terminate in carved heads, with the mouth and eyes indicated. According to the catalog, a cormorant (*Phalacrocorax* sp.) is represented on the handle of one (60411; Fig. 50e) and a snake on the other (60393; Fig. 50g). The fourth, a child's spoon, has an upright handle with a knob at the proximal end (60379; Fig. 50h). The catalog notes that it was used by a “very young member of the Medicine Lodge.”

The collection contains three additional horn spoons with ovoid bowls that are not associated with any particular ceremonial or religious activity. One has a long, thin bowl and a handle with a knob that curves abruptly at the proximal end

to represent a snake's head (60380; Fig. 50d). The second is larger with a plain, curved handle (60413; Fig. 50a), and the third has an upright handle that broadens and then narrows to a point at the proximal end (60392; Fig. 50f).

A *medicine bag* in very deteriorated condition is made, according to the catalog, of mink (*Mussetela vison*) skin. Although its poor condition makes accurate description impossible, the skin appears to have been slit, the contents of the neck and skull removed and filled with an unknown object wrapped in patterned cotton cloth, and the slit sewed up with sinew (60415; Figs. 52, 53). Attached in the area of the tail is a rectangular strip of buckskin, decorated on one side with purple- and white-dyed porcupine quills, worked by the plaiting method using a pair of quills as described by Orchard (1971, pp. 32, 35, Fig. 18, Pl. IX). Two buckskin panels with quills worked in the same manner and in the same colors are attached on either side of the rectangular strip at the point where it is attached to the mink skin. The panels and the rectangular strip are edged with metal cones, which at one time had tufts of red yarn extending from them.

A fox (*Vulpes fulva*) skin *necklace* in poor condition is slit down the center and sewn up with sinew for approximately half its length. According to Dorsey's accession list, it was worn over the head. The back legs and tail are covered with narrow strips of tanned skin wrapped with yellow- and red-dyed porcupine quills. Fringes of skin wrapped with quills of the same colors extend from the back feet. The top of the head in front of the ears is covered with a fringed buckskin panel decorated with red-dyed quills. These quills are held in place by two rows of stitches, the thread being caught into the surface of the buckskin panel between each fold of the quills (Orchard, 1971, pp. 19, 21, Fig. 8). At the front of the panel is a fringe consisting of five narrow strips of buckskin wrapped for half their length with red-dyed quills. On one surface toward the center of the skin, a single eagle feather is attached along each edge (60371; Fig. 47d).

Four heavy poles, identified in the catalog as "*Ghost Dance sticks*," are each approximately 113 cm long and 4.5 cm in diameter. Their entire surfaces are painted with red pigment (60261).

Identified as a *dance wand* is a staff approximately 2 m long wrapped with alternating parallel bands of small white, yellow, and green beads. The staff tapers at the proximal end and the lower 14 cm is unwrapped. This dance wand is on ex-

hibit and is displayed with a marten skin medicine bag, not Yanktonai, looped over the proximal end (60422; Fig. 49). In the catalog this object is identified as a "woman's scalp wand."

Another object described in the catalog as a dance wand is a stick painted for most of its length with black pigment and ornamented in three places with the scalps of mallard ducks lashed on with sinew, five golden eagle feathers, and a strand of white beads. Included in the lashing for each duck scalp are strands of red-dyed horsehair. Similar strands are lashed to the distal end of one golden eagle feather, and a single white down feather is attached with sinew to the distal end of the strand of white beads (60259; Fig. 47a). Densmore (1918, opp. p. 72) illustrated a similar wand from the Teton Dakota.

This dance wand was used in the Hunka (*Hunkaduanwipi*) ceremony and is so identified in Dorsey's accession list (see Densmore, 1918, pp. 68–77). Associated with it are two sticks with short rods attached, support sticks whose sharp ends would have been inserted into the ground, and a rod with blunt ends that was laid across them to form a rack against which two ceremonial wands were rested (60257; Fig. 40b). One is the rod with an ear of corn attached (60258; Fig. 40a) and the other the decorated wand just described (Fig. 47a). All of these sticks are painted with blue pigment. According to the accession list, a previously described rattle (60260; Fig. 40c) was also associated with this ceremonial assemblage.

Clothing and Personal Adornment

The collection contains two *girl's robes*, both made of cowhide tanned with the hair left on. The first of these is decorated with 20 bands of quillwork, each band 0.03 cm wide, sewn on two parallel rows of loop stitches (Orchard, 1971, pp. 24–25). The primary color of these bands is red, with short lengths of green-dyed quills at either end and at three equidistant intervals on each band. There is a pair of buckskin ties on one side for fastening the robe around the wearer's body (60232; Fig. 54).

The second girl's robe is smaller, being approximately 125 cm in length. Because this robe is on exhibit, the illustration and the following description are incomplete. The primary decoration on this robe is multiple rows of red-dyed quillwork applied in the same manner as on the previously described robe. There are tufts of red yarn at one

end of each row and at two locations toward the center of the decoration. Running through the center of these bands and parallel to them is a wide band of white-, red-, and yellow-dyed plaited quills (Orchard, 1971, p. 32, Fig. 17). A single row of similarly plaited white-dyed quills is sewn on each of the front legs. Attached in three places on one side of the rows of parallel decorative bands are pairs of thongs, wrapped with red-dyed quills terminating in deer hoof segments. A single pair of thongs, similarly decorated, is attached on the other side. A pair of deer ears is sewn in the head area of the robe with strips of soft-tanned deerskin. Between these ears and the primary decorative bands and on either side of the wide, plaited central band are looping bands of white-dyed quills sewn on parallel rows of loop stitches (60230; Fig. 55).

The collection contains a single pair of *woman's leggings*, the upper section of which is made of drilling hemmed with black thread. A panel of tanned skin at the bottom is edged with cotton cloth and decorated with 13 horizontal rows of lazy-stitched light blue, yellow, green, dark blue, white, and pink beads. Design elements include crosses and triangles. The overlapping edges are closed with five two-strand laces to draw the leggings snug around the ankle (60367; Fig. 56).

The single pair of *men's leggings* in the collection conforms to the usual northern Plains style that reached to the hip and attached to a belt. These leggings are installed on a manikin in an exhibit case, and the following description is limited because the upper area and back are obscured by other garments. They flare toward the bottom; they are made of a single piece of tanned deer or antelope skin fringed along both edges, which are fastened together at intervals with single-strand hide ties. The three upper ties are ornamented with large blue and yellow beads. Along the bottom and up the outer edge, extending to the vicinity of the knees, is a strip of white beads. At intervals along this strip are parallel rows of red beads. Additional ornamentation on this pair of leggings includes four horseshoe designs, two of dark blue beads and two in red and white beads. Between these horseshoes and the fringe are crosses and partial crosses made of white beads with dark blue beads in the center. Near the bottom edge is a rectangular design in red and white beads as well as three triangular ornaments, one over the instep, another at the base of the inner fringe, and a third in the extreme corner of the flare. All of these design elements are worked di-

rectly on the garment (60382; Fig. 57). The symbolism of the beaded designs on these leggings is noted on Dorsey's accession list.

The Yanktonai collection contains five pairs of moccasins, one pair identified in the catalog as having been worn by men; the others lack a gender identification. All of these moccasins resemble those previously described for the Assiniboiné in being made of buckskin and having flat buckskin soles and upper pieces with vertical heel seams. The openings for the feet are cut to a T, and the tongues are sewn directly to the transverse part of the cut. This pattern conforms to Hatt's series XV (Hatt, 1916, pp. 185–187) and Webber's series 4Ab (Webber, 1989, p. 52). Three pairs are decorated with beads and one with beads and porcupine quills. Most sewing appears to have been done with thread, and the beads are lazy-stitched. Each pair of moccasins will be described separately. All show considerable signs of wear.

60363, 1-2—The uppers of these moccasins are edged with cotton cloth, and a buckskin tie is inserted through the uppers just below the edge. A band of vertical rows of yellow, light blue, dark blue, and brown beads is sewn around the foot just above the seam that joins the upper to the sole. The rest of the upper is decorated with purple-, orange-, yellow-, and red-dyed quills. Parallel bands of quills are applied across the upper in a continuous design that somewhat resembles the path or trail design illustrated by Lyford (1940, Fig. 21, p. 80). The quills are held in place by two rows of stitches, the thread being caught into the surface of the hide between each parallel fold of the quills (Orchard, 1971, pp. 19, 21, Fig. 8). On the sides and around the back are vertical rows of red- and yellow-dyed quills sewn in the same manner (Fig. 58b).

60239, 1-2—These moccasins, described as being worn by men, have uppers edged with cotton cloth and buckskin ties inserted through the uppers just below the edge. Long hide trailers are sewn into the heel seam. Most of the uppers are covered with beads sewn with a lazy-stitch. The background color is light blue. Design elements include stepped triangles in dark blue, red, and yellow beads at intervals around the lower edge of the uppers and a pair of boxes in dark blue and yellow beads on either side just below the buckskin ties (Fig. 58a).

60376, 1-2—The uppers have no edging, and buckskin ties run through a pair of holes at the front and back. Decoration on these moccasins consists of a band of lazy-stitched white beads

across the instep, converging lines extending from this band to the toes, and a band around the moccasins just above the sole. Box designs in black beads occur at intervals in these bands. On one side near the opening and on the heel are square crosses in black and white beads. On the other side is a double cross extending vertically from a circle. A similar circle is sewn on one side below the instep. All of these design elements are in black and white beads. Metal cones are attached down the center between the two converging rows of beads. According to the catalog, the double cross extending from a circle is the symbol for a leader in war, while the circles symbolize deer, stealers of women (Fig. 59a). The use of a central row of fringe or metal cones to delineate the front decorative panel is characteristic of Cheyenne moccasins (Markoe, ed., 1986, pp. 91, 93).

60377, 1-2—These moccasins have uppers edged with broad strips of patterned cotton cloth; there are no ties. The single design element on the instep is a large cross in blue, white, and yellow beads. According to the catalog, this design symbolizes "man killed another in blockhouse" (Fig. 59b).

60387, 1-2—The fifth pair of moccasins is on a manikin in an exhibit hall and is partially obscured (Fig. 57). The visible part of these moccasins is fully beaded, the primary color being light blue. Design elements are in red, white, dark blue, and yellow beads. They include a diagonal checker row and rabbit ears (Lyford, 1940, p. 77).

The collection contains a *child's belt*, also on exhibit, that consists of a broad decorative buckskin band from which extends a pair of navel cord pouches of the same material. The band is ornamented with vertical rows of lazy-stitched dark blue, light blue, yellow, and green beads arranged to form a series of boxes. On the pouches the primary color is pink, with design elements in translucent yellow, dark blue, and light blue beads. The drawstrings are strung with translucent white beads. Extending from each pouch is a fringe of buckskin, on each element of which seeds are strung. At the end of each fringe element is a metal cone, from which extends a tuft of red yarn (60414; Fig. 60). The catalog notes that such a belt was given when the child was 1 year old.

A wooden *hair parter* is similar to the one previously described for the Assiniboiné. It is a peeled twig worked to a point at one end (60229; Fig. 61c).

A pair of shell *earrings*, triangular in shape, are

notched along the lower edges and attached to the ears with wire loops (60233; Fig. 61b).

Miscellaneous

A hide *scraper* of the elk antler elbow type is flattened at the distal end to receive a metal blade. This scraper is decorated with incised lines and dots. According to the catalog, the dots represent the number of tanned hides, the crosses represent tipis, and the triangles are buffalo spears (60378; Fig. 61a).

The collection contains a *hammer*, the head of which is of stone flattened at the distal end. Although most of the head and handle has a firm covering of rawhide, it seems likely that the wooden handle was doubled and passed around a groove in the stone head. There is a loop of deer-skin at the proximal end of the handle (60389; Fig. 61e). A similar stone hammer from the Teton Dakota is illustrated in Markoe, ed. (1986, p. 166).

A bird bone *war whistle* has black-dyed feathers and strands of red-dyed horsehair attached with rawhide at one end (60252; Fig. 61d).

IV. Conclusions

Studies of Assiniboiné and Yanktonai material culture are virtually nonexistent even though there are collections in many American and Canadian museums. These collections are thus not well known even to ethnographers with a special interest in Plains cultures. The collections described here are neither large nor especially varied, and they certainly fail to encompass the range of material culture items made and used by these peoples. Nevertheless, it has seemed worthwhile to place on record collections that, although having limited documentation, were acquired by the Field Museum under controlled circumstances at a relatively early date, when traditional or modified traditional material culture was still available to collectors.

There are a significant number of gaps in both collections. Items relating to subsistence are absent, and most other material culture categories are poorly represented. Exceptions include an interesting assemblage of games in the Yanktonai collection and a sizable number of objects in both

collections that have been identified as relating to ceremonial activities.

Dorsey, who collected the bulk of the material described in this study, seems for the most part to have been without a specific collecting plan other than to fill exhibit cases in the newly established museum. Given the shortness of his stay on the reservations, he probably purchased whatever was brought to him for sale. Whether he collected with the assistance of a local trader or other person familiar with the reservation scene, as he did among the Blood in 1897 (VanStone, 1992, p. 23), is not known.

Clearly, games were an important collecting area for Dorsey, so in this one area, at least, he had a plan. Culin (1907, pp. 29–30) explicitly acknowledged Dorsey's insistence on the systematic collection of gaming implements for the Field Museum. His willingness to share this information obtained by his own fieldwork and that of his Field Museum colleagues contributed greatly to Culin's monumental study of the subject.

When this study was begun, it was hoped that meaningful comparisons could be made between the Assiniboiné and Yanktonai collections, but because of the idiosyncratic nature of both collections this does not seem to be possible. One aspect of Plains material culture that has received considerable attention by ethnographers is decorative art, especially designs in beads and porcupine quills. In the earlier descriptions of Assiniboiné moccasins, Lowie's (1909, pp. 20–22) observations concerning the diversity of moccasin decoration were noted. Both Kroeber (1908, pp. 153, 155, 158, 160–61) and Lowie (1909, pp. 19–20) noted the close relationship between the decorative art of the Sioux and the Assiniboiné. They observed that although both employed many designs shared with other tribes, both made more frequent use of the box, cross, and feather designs. It is certainly true that in the collections described here, these designs are among those most frequently used by both the Assiniboiné and Yanktonai, along with triangles and checker rows. However, the number of beaded and quillwork-decorated items in both collections is small. Because Kroeber, Lowie, and others have not been successful in determining the meaning of individual designs, it is not possible to know how much significance to attach to such resemblances. It is difficult to escape Wissler's (1927, p. 23) conclusion that "the beaded art of the Plains is an affair of the entire area, rather than of the tribe."

As noted in the Introduction, Dorsey's first ex-

pedition for the museum, in 1897, when he visited the Blackfoot (Blood) in southern Alberta (VanStone, 1992), was to collect for exhibition purposes. It seems likely that his second expedition in 1900 was similarly oriented. His desire to visit as many reservations as possible during a restricted period of time suggests that he hoped to fill as many exhibit cases as he could with as wide a variety of Indian manufactures as possible. Because of this interest in collecting broadly, the fact that he had already obtained elaborately decorated shirts, dresses, robes, and pipe pouches from the Blood many account for the absence of these items from the Assiniboiné and Yanktonai collections.

Given the materials that Dorsey and others did collect among the Assiniboiné and Yanktonai and that are described in this study, it is necessary to consider whether they were in use at the time the collections were made. Writing about the neighboring Blackfoot, Ewers (1958, pp. 301–308) noted that by the early 1880s traditional crafts were beginning to disappear. Most skin clothing was replaced with items of cloth in the 1890s, but moccasins, because they were more comfortable than shoes, continued to be worn long after other items of traditional clothing had been replaced. The relatively large number of objects in both collections associated with ceremonies may perhaps be explained by the fact that many ceremonies had lost their meaning and were no longer performed. It is also likely that items of traditional material culture, long out of use, were preserved as heirlooms, their sentimental value eventually outweighed by the need for cash. Dorsey, like other late 19th and early 20th century collectors, preferred to avoid objects showing European influences. His colleague, Stephen C. Simms, for example, made a conscious effort to avoid what he referred to as "Hudson's Bay things" when collecting for the Field Museum among the Plains Cree in the summer of 1903. Inevitably, therefore, the collections described here are highly selective of what people were actually using in their daily lives in 1900 and are more reflective of Assiniboiné and Yanktonai material culture in the mid-19th century.

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Appendix 1

The Dorsey (Accession 689), Wilson (Accession 23), and Ayer (Accession 112) Assiniboiné Collections

Following is a list of the Dorsey Assiniboiné collection described in this study, together with a few items collected by E. F. Wilson and E. Ayer. Artifact identifications are, with a few exceptions, those provided by the collectors. Numbers in the 16000s are items collected by Wilson and Ayer.

TOOLS

60199	hide scraper (Fig. 2c), Fort Peck
60188	hide scraper (Fig. 2e), Fort Belknap
60201	hide dresser (Fig. 2f), Fort Peck
60216	twisted sinew (Fig. 6d), Fort Peck
60197	hammer (Fig. 2b), Fort Peck
60191	hammerhead (Fig. 2g), Fort Peck
60193	hand hammer (Fig. 2a), Fort Peck
60200	whetstone (Fig. 2h), Fort Peck
60212	quill smoother (Fig. 2d), Fort Peck

HOUSEHOLD EQUIPMENT

60209	bag (Fig. 3b), Fort Peck
60179	bag (Fig. 3a), Fort Belknap
60217	berry bag (Fig. 4), Fort Peck
60208	berry bag (Fig. 5), Fort Peck
60174	bag (Fig. 6b), Fort Belknap
60192	bag (Fig. 6a), Fort Peck
60207	bag (Fig. 6f), Fort Peck
60204	dipper or ladle (Fig. 7), Fort Peck
60176	paint bag (Fig. 6e), Fort Belknap
60171	paint bag (Fig. 6c), Fort Belknap

CLOTHING

16262	child's belt with attached knife sheath (Fig. 8c), Fort Peck
16251	child's belt with attached knife sheath, amulet, bag, and awl case (Fig. 8b), Fort Peck
16253	belt (Fig. 8a), Fort Peck
60184-1,2	man's leggings (Figs. 9, 10), Fort Belknap
16254-1,2	man's leggings (Fig. 11), Fort Peck
60219-1,2	man's leggings (Fig. 12), Fort Peck
60202-1,2	man's leggings (Fig. 13), Fort Peck
60164-1,2	man's moccasins (Fig. 14b), Fort Belknap
60166-1,2	man's moccasins (Fig. 14a), Fort Belknap
60195-1,2	moccasins (Fig. 15a), Fort Peck
60165-1,2	man's moccasins (Fig. 15b), Fort Belknap
60170-1,2	man's moccasins (Fig. 16b), Fort Belknap
60173-1,2	man's moccasins (Fig. 16a), Fort Belknap
60178-1,2	man's moccasins (Fig. 17a), Fort Belknap
60180-1,2	man's moccasins (Fig. 18a), Fort Belknap
60183-1,2	moccasins (Fig. 17b), Fort Belknap
60187-1,2	moccasins (Fig. 18b), Fort Belknap
60220-1,2	moccasins (Fig. 19a), Fort Peck
60203-1,2	moccasins (Fig. 19b), Fort Peck
60223-1,2	moccasins (Fig. 19c), Fort Peck

CEREMONIAL EQUIPMENT

Pipes and Accessories

60190-1,2	pipe (Fig. 20e), Fort Peck
60194-1,2	pipe (Fig. 21a), Fort Peck
60222-1,2	pipe (Fig. 20d), Fort Peck
60218-1,2	pipe (Fig. 20c), Fort Peck
60215-1,2	pipe (Fig. 21c), Fort Peck
60162-1,2	pipe (Fig. 20b), Fort Belknap
60163-1,2	pipe (Fig. 21b), Fort Belknap
60198-1,2	pipe (Fig. 20a), Fort Peck
60185	pipe bowl (Fig. 21d), Fort Belknap
60167	pipe bag (Fig. 21e), Fort Belknap

Clothing and Accessories

15037	roach headdress (Fig. 22), Fort Peck
16265	dance cap (Fig. 23), Fort Peck
60211	buffalo headdress (Fig. 24), Fort Peck
16252	dancing fan handle (Fig. 25d), Fort Peck
60169	fan (Fig. 25e), Fort Belknap
60175	charm containing navel cord (Fig. 25c), Fort Belknap
60224	mirror case (Fig. 25a), Fort Belknap
16261	mirror case with two attached bags (Fig. 25b), Fort Peck

Musical Instruments

60181-1,2	drum and drumstick (Fig. 26c), Fort Belknap
60182-1,2	drum and drumstick (Fig. 26b), Fort Belknap
60186	drumstick (Fig. 26a), Fort Belknap
60206	rattle (Fig. 27c), Fort Peck
60196	rattle (Fig. 27b), Fort Peck
60221	medicine rattle (Fig. 27a), Fort Peck
60189	medicine rattle (Fig. 27e), Fort Belknap
16256	medicine rattle (Fig. 27d), Fort Peck

PERSONAL ADORNMENT

16257	child's necklace, Fort Peck
60172	child's necklace (Fig. 28c), Fort Belknap
60213	hair partier (Fig. 28d), Fort Peck
60177	mirror case (Fig. 28f), Fort Belknap

GAMES

60205	ring and pin game, Fort Peck
60263	ring and pin game (Fig. 28b), Fort Peck
60161-1-26	dice game (Fig. 28e), Fort Belknap

MISCELLANEOUS

60210	woman's (?) pad saddle (Fig. 29), Fort Peck
16258	war club (Fig. 30), Fort Peck
16264	club (Fig. 28g), Fort Peck
16263	club (Fig. 28h), Fort Peck
16259	knife sheath (Fig. 28a), Fort Peck

MISSING FROM THE COLLECTION

16255	tobacco pouch (sold)
16260	hunting outfit (sold)
60168	armbands (unaccounted for)

Appendix 2

The Dorsey Yanktonai Collections (Accessions 689, 691)

Following is a list of the Dorsey Yanktonai collections described in this study. Artifact descriptions are, with a few exceptions, those provided by the collector.

HOUSEHOLD EQUIPMENT

- 60226 bag (Fig. 31a), Fort Peck
- 60227 bag (Fig. 31b), Fort Peck
- 60231 pouch (Fig. 32b), Fort Peck
- 60417 girl's food pouch (Fig. 32c), Devil's Lake
- 60390 mortar (Fig. 32a), Devil's Lake

TOYS AND GAMES

- 60421 dice bowl (Fig. 33b), Devil's Lake
- 60369, 1-4, 6-7 dice (Fig. 33c), Devil's Lake
- 60254 (10) hand game, Fort Peck
- 60254, 1-10 hand game (Fig. 33d), Fort Peck
- 60249, 1-2 snow snake game, type 1 (Fig. 33e), Fort Peck
- 60253, 1-6 snow snake game, type 2 (Fig. 35a), Fort Peck
- 60240, 1-5, 5 no subs hoop and pole games (2), type 1, (Fig. 33a), Fort Peck
- 60241, 1-3 hoop and pole games (2), type 2 (Fig. 33a), Fort Peck
- 60362 racket and lacrosse stick (Fig. 35c), Devil's Lake
- 60395 racket and lacrosse ball (Fig. 36b), Devil's Lake
- 60262 shinny stick (Fig. 35b), Fort Peck
- 60248 sled (Fig. 36a), Fort Peck
- 60251, 1-3 shuffleboard game (Fig. 36c), Fort Peck
- 60236 whipping top (Fig. 36g), Fort Peck
- 60235 whipping top (Fig. 36f), Fort Peck
- 60238 whipping top (Fig. 36d), Fort Peck
- 60237 whipping top (Fig. 36e), Fort Peck
- 60250 whip (Fig. 36h), Fort Peck

CEREMONIAL EQUIPMENT

Pipes

- 60366, 1-2 pipe (Fig. 37a), Devil's Lake
- 60214, 1-2 pipe (Fig. 37b), Fort Peck
- 60370, 1-2 pipe (Fig. 37f), Devil's Lake
- 60375, 1-2 girl's pipe (Fig. 37d), Devil's Lake
- 60418, 1 pipe stem (Fig. 37c), Devil's Lake
- 60365 pipe bowl (Fig. 37e), Devil's Lake

Musical Instruments

- 60423, 1-2 drum and drumstick (Fig. 38), Devil's Lake
- 60420 rattle (Fig. 40d), Devil's Lake
- 60368 rattle (Fig. 39a), Devil's Lake
- 60391 rattle (Fig. 39b), Devil's Lake

- 60394 rattle (Fig. 39d), Devil's Lake
- 60374 rattle (Fig. 39c), Devil's Lake
- 60260 rattle (Fig. 40c), Fort Peck
- 60228 rattle (Fig. 40f), Fort Peck
- 60385 whistle (Fig. 40e), Devil's Lake

Clothing and Accessories

- 60255 cotton shirt (Figs. 41, 42), Fort Peck
- 60243 webbed hoop (Fig. 43d), Fort Peck
- 60246 hair ornament (Fig. 43a), Fort Peck
- 60247 feather (Fig. 43c), Fort Peck
- 60245 necklace (Fig. 43f), Fort Peck
- 60244 dance necklace/ring (Fig. 44), Fort Peck
- 60384 buckskin ring (Fig. 43e), Devil's Lake
- 60256 shield (Figs. 45, 46), Fort Peck
- 60407 eagle wing fan (Fig. 47b), Devil's Lake
- 60386 eagle wing fan (Fig. 47c), Devil's Lake
- 60419 buffalo dance headdress (Fig. 48), Devil's Lake
- 60416 dance feather (Fig. 43b), Devil's Lake

Miscellaneous Ceremonial Equipment

- 60373 bowl (Fig. 50c), Devil's Lake
- 60388 bowl (Fig. 50b), Devil's Lake
- 60409 bowl (Fig. 50i), Devil's Lake
- 60372 spoon (Fig. 51b), Devil's Lake
- 60412 spoon (Fig. 51a), Devil's Lake
- 60393 spoon (Fig. 50g), Devil's Lake
- 60411 spoon (Fig. 50e), Devil's Lake
- 60379 child's spoon (Fig. 50h), Devil's Lake
- 60413 spoon (Fig. 50a), Devil's Lake
- 60392 spoon (Fig. 50f), Devil's Lake
- 60380 spoon (Fig. 50d), Devil's Lake
- 60415 medicine bag (Figs. 52, 53), Devil's Lake
- 60371 necklace (Fig. 47d), Devil's Lake
- 60261, 1-4 Ghost Dance sticks (4), Fort Peck
- 60422 dance wand (Fig. 49), Devil's Lake
- 60259 dance wand (Fig. 47a), Fort Peck
- 60258 stick with ear of corn (Fig. 40a), Fort Peck
- 60257 sticks (Fig. 40b), Fort Peck

CLOTHING AND PERSONAL ADORNMENT

- 60232 girl's robe (Fig. 54), Fort Peck
- 60230 girl's robe (Fig. 55), Fort Peck
- 60367, 1-2 woman's leggings (Fig. 56), Devil's Lake
- 60382, 1-2 man's leggings (Fig. 57), Devil's Lake
- 60363, 1-2 moccasins (Fig. 58b), Devil's Lake
- 60239, 1-2 man's moccasins (Fig. 58a), Fort Peck
- 60376, 1-2 moccasins (Fig. 59a), Devil's Lake
- 60377, 1-2 moccasins (Fig. 59b), Devil's Lake
- 60387, 1-2 moccasins (Fig. 57), Devil's Lake
- 60414 child's belt (Fig. 60), Devil's Lake

60229 hair parter (Fig. 61c), Fort Peck
60233, 1-2 earrings (Fig. 59b), Fort Peck

MISCELLANEOUS

60378 hide scraper (Fig. 61a), Devil's Lake
60389 hammer (Fig. 61e), Devil's Lake
60252 war whistle (Fig. 61d), Fort Peck

MISSING FROM THE COLLECTION







60225 whistle (unaccounted for)
60234 hammer (unaccounted for)
60242 dice (unaccounted for)
60361 pipe (unaccounted for)
60383 feather (unaccounted for)
60408 charm (disposed)

Appendix 3

Accession 689—Handwritten list by George A. Dorsey

Note.—In transcribing the inventory lists reproduced in Appendices 3 and 4, several editorial changes have been made to the original manuscript. Bracketed five-digit numbers at the left are the Field Museum catalog numbers; the four-digit numbers are those assigned by Dorsey in the field. Writing hurriedly, Dorsey frequently used abbreviations and ditto marks; here the words are written out. For consistency and ease of reading, capitalization and punctuation have been regularized and the order of material in entries has occasionally been altered. In cases where Dorsey gave exactly the same form of an Indian word more than once, repetitions are omitted. Information in parentheses is taken from later typewritten inventories, presumably made or reviewed by Dorsey. Phonemic Dakota and Assiniboiné forms in square brackets were provided by Raymond J. DeMallie and follow the orthography of Boas and Deloria (1941). Dorsey's sketches have been redrawn for clarity.

<i>Assinaboiné—Fort Belknap, Montana</i>				[60187]	1667	Moccasins	1.50
[60263]	1640	Pin and cups—ta-se-hu [t'asihu 'deer foot bones']	.75	[60188]	1668	Hide scraper	.60
40 counters—any play				<i>Assinaboiné tribe—Fort Peck Reservation, Montana</i>			
1st cup = 1				[60189]	1761	Medicine rattle—wakmuha [wakmúha 'squash shell']	2.00
2nd cup = 2				[60190]	1762	Pipe—chandupa [c'gdúpa (Yanktonais form)]	1.00
3rd cup = 3				[60191]	1763	Stone pestle—rcas kekita [?]	.25
4th cup = 4				[60192]	1764	Bag (buffalo)—wojuha [wóžuha]	.50
Last cup = 40 = imbosāt				[60193]	1765	Hammer	.25
[?]				[60194]	1766	Pipe	1.00
holes in buckskin = 4				[60195]	1767	Moccasins	1.00
large hole in buckskin = 9				[60196]	1768	Rattle	.50
= quoqh [?]				[60197]	1769	Stone hammer	.25
[60161]	1641	Dice game [crossed out: (see notebook)]	[]	[60198]	1770	Pipe	2.00
[60162]	1642	Pipe—chanupe [c'gnúpa]— unburnt	1.00	[60199]	1771	Hide scraper	.50
[60163]	1643	Pipe	1.00	[60200]	1772	Sharpener	.10
[60164]	1644	Moccasins—hamp [hápa]	1.00	[60201]	1773	Hide dresser	.05
[60165]	1645	Moccasins	1.00	[60202]	1774	Leggings—hunska [hyská]	4.00
[60166]	1646	Moccasins	1.00	[60203]	1775	Moccasins	.75
[60167]	1647	Pipe bag—i-yush-kap [iyúškapi 'tobacco bundle']	1.00	[60204]	1776	Buffalo horn spoon	.50
[60168]	1648	Arm bands—hant-gawasha [hątkáhu iyúskice (?)]	.75	[60205]	1777	Pin & cup—tasit-hu [t'asihu] each cup counts 2, except first = 5	1.50
[60169]	1649	Fan—ingadt [ícánu (?)]	.50	holes in skin = 4; big hole = 5 = game = chante [c'gté] = heart			
[60170]	1650	Moccasins	1.25	[60206]	1778	Rattle	.50
[60171]	1651	Paint bag—waseha [waséha]	.50	[60207]	1779	Bag buffalo	.50
[60172]	1652	Necklace—wanump [wanáp'í]	.75	[60208]	1780	Fawn bag	.75
[60173]	1653	Moccasins	2.00	[60209]	1781	Bag (dried meat)—wokpan [wókpa]	1.00
[60174]	1654	Bag	1.00	[60210]	1782	Saddle (squaw)—a waqeu [ak'í]	3.00
[60175]	1655	Amulet—checkpa [c'ekpá 'navel']	.40	[60211]	1783	Buffalo headdress—tatanquapa [t'at'áka p'á 'buffalo head']	2.00
[60176]	1656	Paint bag	.25	[60212]	1784	Bone—used for creasing and smoothing porcupine work— wipamnai [wípamnaye]	.50
[60177]	1657	Pouch—opiop [wóp'íye]	.50	[60213]	1785	Stick used by women for parting hair and coloring red—ap aso [ípazg (?)]	.50
[60178]	1658	Moccasins	1.50	[60214]	1786	Pipe—Yankton Sioux	1.00
[60179]	1659	Foetus berry bag—wozeu [wóžuha]	1.50	[60215]	1787	Pipe	1.00
[60180]	1660	Moccasins	2.00	[60216]	1788	Braided sinew—used in tanning—tak-an [t'ak'g]	.25
[60181]	1661	Drum—kamop [kamúpi]	1.25				
[60182]	1662	Drum	1.75				
[60183]	1663	Moccasins	1.00				
[60184]	1664	Leggings	4.00				
[60185]	1665	Pipe	2.50				
[60186]	1666	Drumstick	1.50				

[60217]	1789	Berry bag	1.50	[60244]	1821	Charm and ring—grass dance—	1.00
[60218]	1790	Pipe	2.00			chankadeshka [c'qkděska]	
[60219]	1791	Leggings	2.00	[60245]	1822	Necklace—grass dance—	1.00
[60220]	1792	Moccasins	.75			waminomini [wamníomui	
[60221]	1793	Medicine rattle	1.00			'whirlwind']	
[60222]	1794	Pipe	.75	[60246]	1823	Headdress—grass dance—wapā	.50
[60223]	1795	Moccasins	1.00			kaněka [wap'égna]	
[60224]	1742	Beaded glass case etc.	3.00	[60247]	1824	Red feather—wakadute [waká	.50
						dúta 'red split/stripped	
						feather']—have been wounded	
						before can be worn	
<i>Yankton[ais] Sioux—Fort Peck, Montana</i>							
[60225]	1801	Whistle—whohu coyatanka	1.00	[60248]	1825	Ice sled—huhukazonta	2.00
		[huhú c'óyat'gka 'bone				[huhúkazyta]—marks are	
		whistle']				owner's	
[60226]	1802	Fawn skin bag—tactsa wozua	.50	[60249]	1826	Ice darts—huchinachute	1.00
		[t'áhca wózuha 'deer bag']				[hutínac'ute]	
[60227]	1803	Fawn skin bag	1.50	[60250]	1827	Whip for top—icashinta	.25
[60228]	1804	Medicine rattle—wakumu	.25			[icápsite 'whip']	
		[wakmú 'squash']		[60251]	1828	Ice game—2 women—ūūpapi	.50
[60229]	1805	Hair parter—paiozipaga	.25			[ūpapi 'they are placed']—	
		[p'eyózqipazg]				stones = ea [lyg]	
[60230]	1806	Painted robe—sinapoapi [šiná	3.00	[60252]	1829	Flute—chiotanka [c'óyat'gka]	1.00
		owápi 'painted robe']		[60253]	1830	Snow darts—pasadoniati	1.00
[60231]	1807	Bag—tachinca [t'ac'ca 'fawn']	.50			[pasdóhqi]	
[60232]	1808	Robe—sinapahtapi [šiná ipát'api	2.50	[60254]	1831	Handgame—humpa pachopi	.25
		'quilled robe']				[húpaap'e ec'úpi] 'moccasin	
[60233]	1809	Earrings—oni [o'í]	.25			game'	
[60234]	1810	Stone hammer—ihoichata	.50			counters—chawiawa	
		[ihúnicata]				[c'gwíyawa]	
[60235]	1811	Top—chan-ka wachipi	.25			bones—hapin uchkami	
		[c'ákawac'ipi 'wood caused				[húpinahma 'moccasin hider']	
		to dance']				 = napapahopi [núpa	
[60236]	1812	Top	.25			gópi]—2 notches	
[60237]	1813	Top	.50			 = topapahopi [tópa	
[60238]	1814	Top	.50			gópi]—4 notches	
[60239]	1815	Moccasins—hampa [hápa]	1.00	[60255]	1832	Shirt—grass dance—	1.00
[60240]	1816	Ring game—the 4 sticks or	2.00			minihuogadeti ['mníhuha ókde	
		shooting arrows = echutai				'cloth shirt']	
		[ic'úte 'something to shoot		[60256]	1833	Shield—wahatchanka	1.00
		with']				[wahác'gka]	
		 = paienkai [paíyqkapi 'hoop and		[60257]	1834	Hunkaduanpi [húká dowápi	1.00
		pole game']				'adoption sing': 2 upright	
		 = okechaiti [ok'ízata 'fork']				sticks	
		 = bahope [pagópi 'grooved']		[60258]	1835	Hunkaduanpi: stick with corn	1.00
		 = sabiapi [sabyápi 'blackened']				ear	
		= black		[60259]	1836	Hunkaduanpi: wand with feather	.50
		 = ska [skayápi 'whitened'] =		[60260]	1837	Hunkaduanpi: rattle	.50
		white				The four pieces form sort of	
[60241]	1817	Wheel and arrow—haka [haká]	2.00			altar. When chief gives great	
	[1818	—not used]				feast to show love for his fa-	
[60242]	1819	Dice—kasu kuto [k'gsúk'ute 'to	.50			vorite son—altar is put—	
		play (plum stone) dice']—				boy is known as chief child,	
		pairs win				etc.—father is known as	
[60243]	1820	Ring—chan [c'qkděska	.50			hunká. He distinguishes	
		'hoop']—used in grass				himself by painting two	
		dance—feather worn only				rows of dots down his face	
		when enemy killed; worn on				= aduanpi [adówqpi 'sing-	
		head—larger hole called koha				ing for someone']. Corn—	
		[?]				prayer for big crop—used	
						for seed corn.	
				[60261]	1838	4 Ghost sticks	
				[60262]	[]	Shinney stick [comment by	
						Dorsey: not received]	

Appendix 4

Accession 691—Handwritten list by George A. Dorsey

Note.—See note on page 32.
Devils Lake Reservation, North Dakota

Cut Head Sioux			[60377]	1854	Moccasins—man killed another in block house	.50	
[60361]	1839	Pipe—chandupa [<i>c'gdúpa</i>] (suarish catlinite bowl; short, thick, round wooden stem, 8¾" long)	.50	[60378]	1855	Hide scraper—tanned as many hides as dots	1.00
[60362]	1840	Shinny stick—chiantamkapi [<i>c'gt'ábkapsica</i>]	.25			✂ = teepee	
[60363]	1841	Moccasins—hanpaipatapi [<i>hápa ipát'api</i> 'quilled moccasins']	1.00			♠ = buffalo spear	
[60364]	1841	Pipe—chandupi [<i>c'gdúpa</i>]	.50	[60379]	1856	(Child's) spoon	[]
[60365]	1842	Pipe	.50	[60380]	1857	Spoon—wabadusha [<i>wabdúška</i> 'snake']	.75
[60366]	1843	Pipe	.50	[60381]	1858	Pipe bag—chaukosuha [<i>c'gk'ózuha</i> 'tobacco pouch,' literally 'fire-steel bag']	2.00
[60367]	1844	(Woman's) leggings—wiatahouska [<i>wýŋ t'ahýska</i> 'women's leggings']	1.50	[60382]	1859	Leggings—wiatahonska [<i>wic'á t'ahýska</i> 'man's leggings']	2.75
[60368]	1845	Rattle—wahamuha [<i>wahnúha</i> 'squash shell']	1.00			⚔ = person wounded and dragged out by wearer	
[60369]	1846	Dice—kansu [<i>k'qsú</i> 'plum pits']	.50			▲▲ = gives away ponies on coming to maturity—can paint in a peculiar way	
		✱ echeana = alone [<i>ecéena</i> 'only']				◆◆ = throws away three blankets	
		◊ ikcheka = common [<i>ikcéka</i>] and				⊕ = should be in ○	
		✱ ikcheka = common [<i>ikcéka</i>]				⊙ = big ring—hide thrown away	
		⊞ okeha = next [<i>ok'the</i>]				✕ = brave man in war	
		all up = sabyabese [<i>sabyápi s'e</i>] = black = game = 10 points				┐ = otter skin	
		all down = skayapese [<i>skayápi s'e</i>] = white = game = 10 points				U = steal horses—1 = horse	
		all white except "alone" = 4 points				⚔ = pipe thrown away	
		all white except "common" = 1 point					
		all black except 2 = 0 points					
		all white except any 1 black = 1 point					
[60370]	1847	Pipe	.50	[60383]	1860	Feather—worn by hunka [<i>hyká</i> 'ritual adopter/adoptee'] in hair (red and white spiral striped quill and red feather)	.50
[60371]	1848	Fox skin—soh hinahawanapi [<i>šyǵína há wanáp'í</i> 'fox skin necklace']	1.50	[60384]	1861	Ring (buckskin beaded)—chankadeska [<i>c'gkdéška</i> 'hoop'] (symbol of) deer—(used in) grass dance	.50
[60372]	1849	Serpent spoon—wabad usha kishka [<i>wabdúška k'íšká</i> 'snake spoon']	1.00	[60385]	1862	Whistle—spirit blows—huhuchoyatauka [<i>huhú c'óyatgka</i> 'bone whistle'] (attached to it is a small bundle containing a marble and red feather and a small brass bell attached 7" long)	.50
[60373]	1850	Bowl—wakawozuti [<i>wak'ǵ wóyute</i> 'sacred food']—very old—rattlesnake—used in spirit feast	5.00	[60386]	1863	Fan used by old men—ichadu [<i>ícadu</i>]	.25
[60374]	1851	Rattle—wahamo hashha [<i>wahnúha šá</i> 'red squash shell']	2.00				
[60375]	1852	Girl's pipe	.25				
[60376]	1853	Moccasins—worn by man who has killed enemy	[.75]				
		⚔ = leader in war					
		⊙ = deer = a stealer of women					

[60387]	1864	Moccasins—hanpaipatapi [<i>həpa wípat'api</i> 'quilled moccasins']	1.00	[60409]	1896	Bowl for medicine	2.00
[60388]	1865	Bowl—tsawaksicha [<i>c'gwáksica</i> 'wood bowl']	1.50	[60410]	1897	Bowl—hehan [<i>hihə́</i> 'owl']	1.00
[60389]	1866	Hammer—ihuchate [<i>wícat'e</i> 'instrument to kill with'] (stone head partly covered with greenish colored hide—hide covered handle—loop at end—used for pounding meat and berries)	.25	[60411]	1898	Spoon—bird—cormorant—bedoza [<i>bdóza</i>]	2.00
[60390]	1867	Par flesh—owakapa [<i>owákap'e</i>] (of cow hide with hair—bowl-like with meal-like particles adhering. Raw hide receptacles. In this is placed a flat circular [stone] upon which meat, berries, etc. are pounded.)	.50	[60412]	1899	Spoon—rattlesnake—setehhada [<i>sijéhda</i>] Used in waka wachipi [<i>wak'ə́</i> <i>wac'ipi</i> 'sacred dance']—a sacred dance—to join this society 100 or more feasts must be given 1 week or so apart—feast called wakan wohanpi [<i>wak'ə́</i> <i>wóhəpi</i> 'sacred feast']—holy cooking—feast given whenever deer or buffalo is killed, etc.—feast is given to learn songs.	2.00
[60391]	1868	Rattle—hutatahomuke [<i>utáta hmýke</i> (?) 'sound of shooting' (?)—used in the bear dance	1.00			Medicine bowl (no. 1897) made by priests—I got it from Machpiye ohetika, Powerful Cloud [<i>Mahpiya Ohítika</i> 'Brave Cloud']; he got it from Tiowaste [<i>T'iówaste</i>], Good in House, and he got it from Oksana [<i>Óksana</i> 'Around' (?)], a great medicine man dead 30 years ago.	
[60392]	1869	Spoon—wabadusha [<i>wabduška</i> 'snake']	.50	[60413]	1900	Spoon	1.00
[60393]	1870	Spoon—wabadusha [<i>wabduška</i> 'snake']	.50	[60414]	1901	Baby belt and navel sack—given when 1 year old—chek pozuha [<i>c'ekpózuha</i> 'naval pouch']	.25
[60394]	1881	Rattle	.50				
[60395]	1882	Shinny ball—tah pa [<i>t'ápa</i>]	.25	[60415]	1902	Medicine bag—chaukozua [<i>c'ə́k'ózuha</i> 'tobacco pouch']	4.50
<i>Santee Sioux</i>				[60416]	1903	Feather—watchehe [<i>wac'íhe</i> 'feather head ornament']	.50
[60396]	1883	Pipe	.25	[60417]	1904	Girls food bag—wozuha [<i>wózuha</i> 'food pouch']	.25
[60397]	1884	Rattle	.25	[60418]	1905	Pipe	1.00
<i>Sisseton Sioux</i>				[60419]	1906	Buffalo dance headdress—tatunkawapaha [<i>t'at'ə́ka wap'áha</i> 'buffalo bull headdress']	3.00
[60398]	1885	Leggings	2.00	[60420]	1907	Rattle	.50
[60399]	1886	Headdress—tahe watchehe [<i>t'ahé wac'íhe</i> 'deer antler feather head ornament']—grass dance	1.00	[60421]	1908	Dice bowl	[]
[60400]	1887	Armbands—hidkanhuja [<i>hətkýza</i> (?)]	.50	[60422]	1909	Women's scalp dance wand—wachshe wapaha [<i>wac'í wapaha</i> 'dance staff']—glad sign	[]
[60401]	1888	Headdress—shonkakaha wapaha [<i>šýka há wap'áha</i> 'dog (horse) skin headdress']	1.50	[60423]	1910	Drum—hiwaipiyet tachan [<i>iwáp'íye t'ac'ə́c'ə́ga</i> 'curer's drum']—whatever have something it is within—stick—iwapiye wahumuha [<i>iwáp'íye wahumuha</i> 'curing rattle']—used in "medicine" when something is removed from body by magic in curing the sick	
[60402]	1889	Child's hammer—unfinished	.10				
[60403]	1890	Armbands	.15				
[60404]	1891	[not used for this accession]					
[60405]	1892	Hair parter—paozaipaza [<i>p'eyózgəpaza</i>] used by women for parting the hair and for painting the scalp red)	.10				
[60406]	1893	Fork—tzanwiuze [<i>c'gwíyuze</i>]	2.00				
<i>Cut Head Sioux, Continued</i>							
[60407]	1894	Fan—ichadu [<i>ícadu</i>]	.25				
[60408]	1895	Charm—hunka tawachihay [<i>hýka t'awacíhe</i> 'hunka's feather head ornament']—(representing) a sea monster—unkatewhe [<i>yktéhi</i> 'underwater monster'] (hair-covered stick—round stoen [stone]—feather attachments) [Note: specimen was consigned to waste]	1.00				

Appendix 5

Dorsey's collection from the Devil's Lake Reservation (Accession 691) includes two objects identified in his accession list (see Appendix 4) as Santee and eight as Sisseton. These people lived so long with the Yanktonai that there can hardly have been any difference in their material culture. These objects are described here.

SANTEE

- 60396 A small pipe used by women and girls. It is no longer in the collection and is unaccounted for.
- 60397 A bulb-shaped rattle made from two pieces of rawhide sewn together with sinew. Both pieces extend to cover the handle, which is wrapped with cordage (Fig. 62e). According to Dorsey's accession list, there was a "globular charm" near the end of the handle, but this is now missing.

SISSETON

- 60398 A man's leggings of green-dyed buckskin sewn from single pieces of deer or antelope hide with fringes of the same material around the top, bottom, and along the sides. Rawhide loops along both sides are wrapped with orange-dyed quills. Beaded decoration consists of vertical rows of triangle and feather designs in white, yellow, blue, and red beads along the sides near the fringe, two vertical rows of "horse tracks" in blue beads, and three modified cross designs in blue, black, and white beads. Extending from the upper edge is a pair of hide strips wrapped with blue and white beads. These strips terminate in metal cones, from which extend red yarn and red-dyed feathers (Fig. 63).
- 60399 A small headdress consists of a section of antelope antler studded with brass tacks which fits across the forehead. A rectangular strip of fox fur holds the headdress around the head. White feathers are suspended from the antler in two places. The accession list indicates that this headdress was worn in the Grass Dance. It is displayed on a manikin in an exhibit case, so the description and illustration (Fig. 64) are incomplete.
- 60400 A pair of armbands with rawhide ties is made from the lower legs of deer with the hair and hoofs intact. One armband is decorated with a cloth flower-like attachment. The hoofs have been drilled with small circular depressions that are filled with yellow pigment (Fig. 62b). An almost identical pair of Blackfoot (Blood) armbands was described and illustrated by Van Stone (1992, p. 13, Fig. 34b).
- 60401 A headdress made from the skin of a horse's head and neck, including a long, narrow section of the mane, part of which is dyed with red pigment. The horse's ears, one of which is held open with a strip of wood and the other with a

piece of wire, are painted blue on the inside. A pair of small buffalo horns with red-tailed hawk feathers at their base are attached to the forehead in front of the ears. The inside of the headdress is lined with cloth fragments. The edges are lined with cotton cloth, and strips of ermine fur fastened together are cut to form a fringe. Across the front are cut crow feathers wrapped with sinew and attached with short buckskin thongs. Single golden eagle feathers are fastened with buckskin thongs to the mane in two places; a third feather is missing. At the end of the mane is a single black-dyed feather attached with string to a buckskin thong (Fig. 65).

- 60402 An oval piece of sandstone, roughly pecked on all surfaces, has a transverse groove around the center (Fig. 62c). It is described in the accession list as an unfinished child's hammer.
- 60403 A pair of buckskin armbands is heavily beaded with a lazy stitch. The background color is dark blue, and in the center on one side is a box design in white, yellow, and red beads. Suspended from one side are three rawhide strips wrapped with red- and green-dyed quills, terminating in metal cones, from which extend white feathers. A piece of patterned cloth attached just above the quill-wrapped strips possibly contains tobacco (Fig. 66). Because these armbands are in an exhibit case, the description and illustration are incomplete.
- 60405 A peeled twig worked to a point at one end and painted with red pigment was used as a hair partier (Fig. 62d). According to the accession list, it was also used for painting the scalp, actually the part, down the center of the head from the forehead to the back of the head, red with vermilion.
- 60406 A forked stick pointed at one end is wrapped for about three-quarters of its length with strips of porcupine quill plaiting dyed red, yellow, and blue; the plaiting is done over and under a parallel pair of threads (Lyford, 1940, pp. 46–47, Fig. 5). Strands of yellow-dyed horse hair are lashed to the ends of the prongs with sinew. At the opposite end of the plaited area, the stick is wrapped with cotton cloth and a piece of fringed buckskin to serve as a hand grip (Fig. 62a). This stick, actually a spit, was a badge of office held by servers who, with the aid of the spit, served dog meat to participants in the Grass Dance (Kennedy, ed., 1961, pp. 131, 145–146).



FIG. 2. a, hand hammer (60193); b, hammer (60197); c, scraper (60199); d, quill smoother (60212); e, scraper (60188); f, hide dresser (60201); g, hammerhead (60191); h, whetstone (60200) (FMNH neg. no. 112560).



FIG. 3. **a**, bag (60179); **b**, bag (60209) (FMNH neg. no. 112562).



FIG. 4. Berry bag (60217) (FMNH neg. no. 112563).



FIG. 5. Berry bag (60208) (FMNH neg. no. 112564).

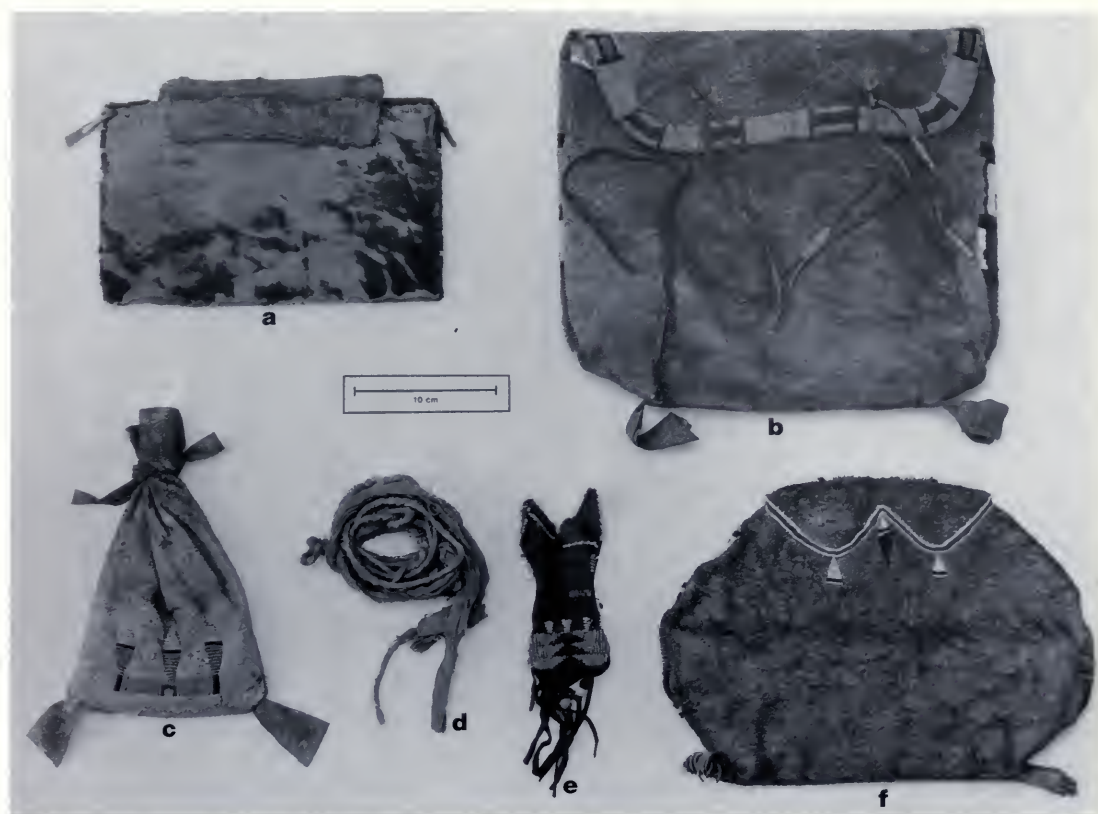


FIG. 6. **a**, bag (60192); **b**, bag (60174); **c**, paint bag (60171); **d**, twisted sinew (60216); **e**, paint bag (60176); **f**, bag (60207) (FMNH neg. no. 112561).

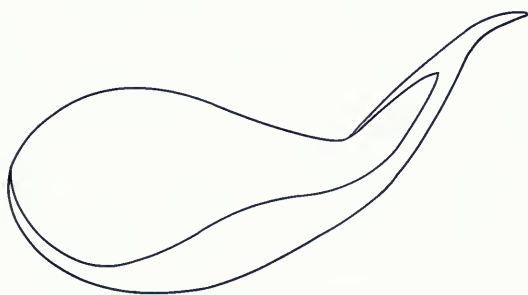


FIG. 7. Dipper or ladle (60204).

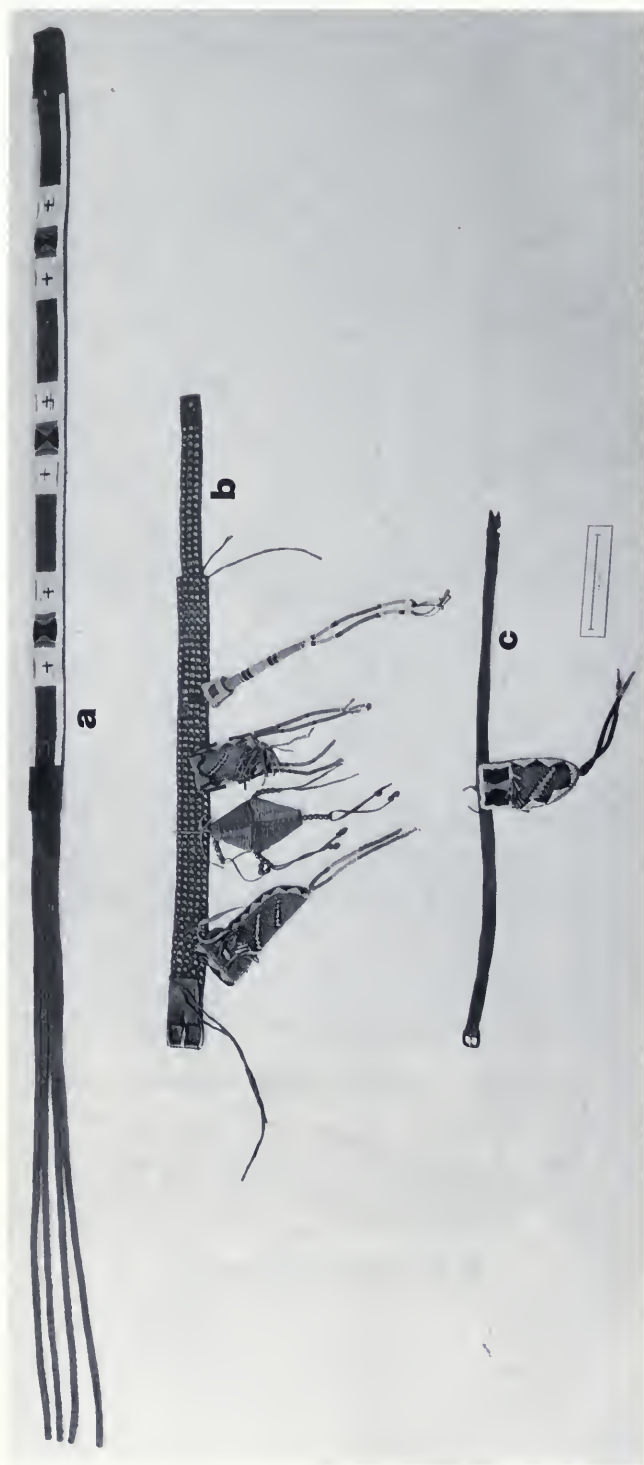


FIG. 8. a, belt (16253); b, child's belt (16251); c, child's belt (16262) (FMNH neg. no. 112567).

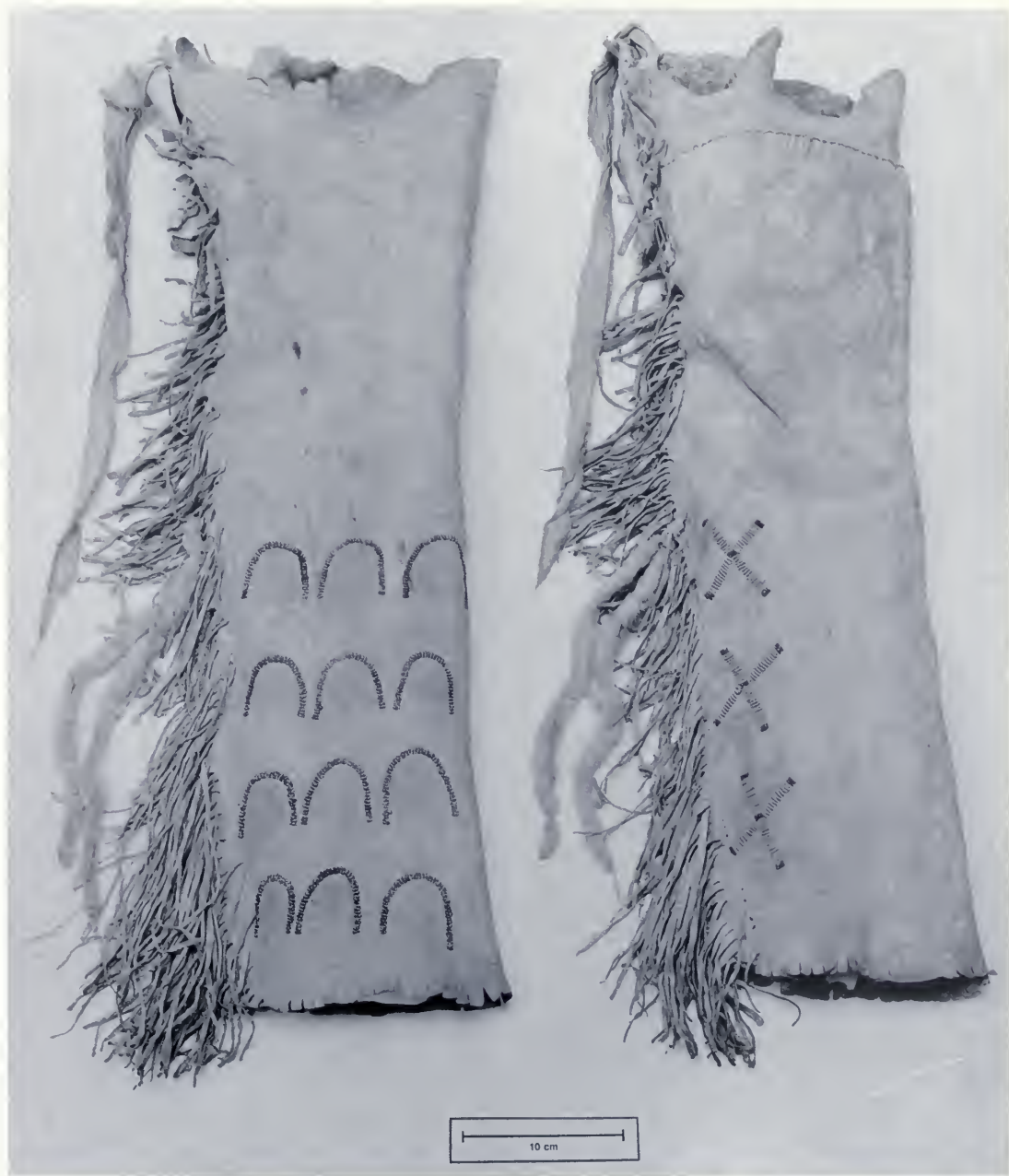


FIG. 9. Man's leggings (60184) (FMNH neg. no. 112569).

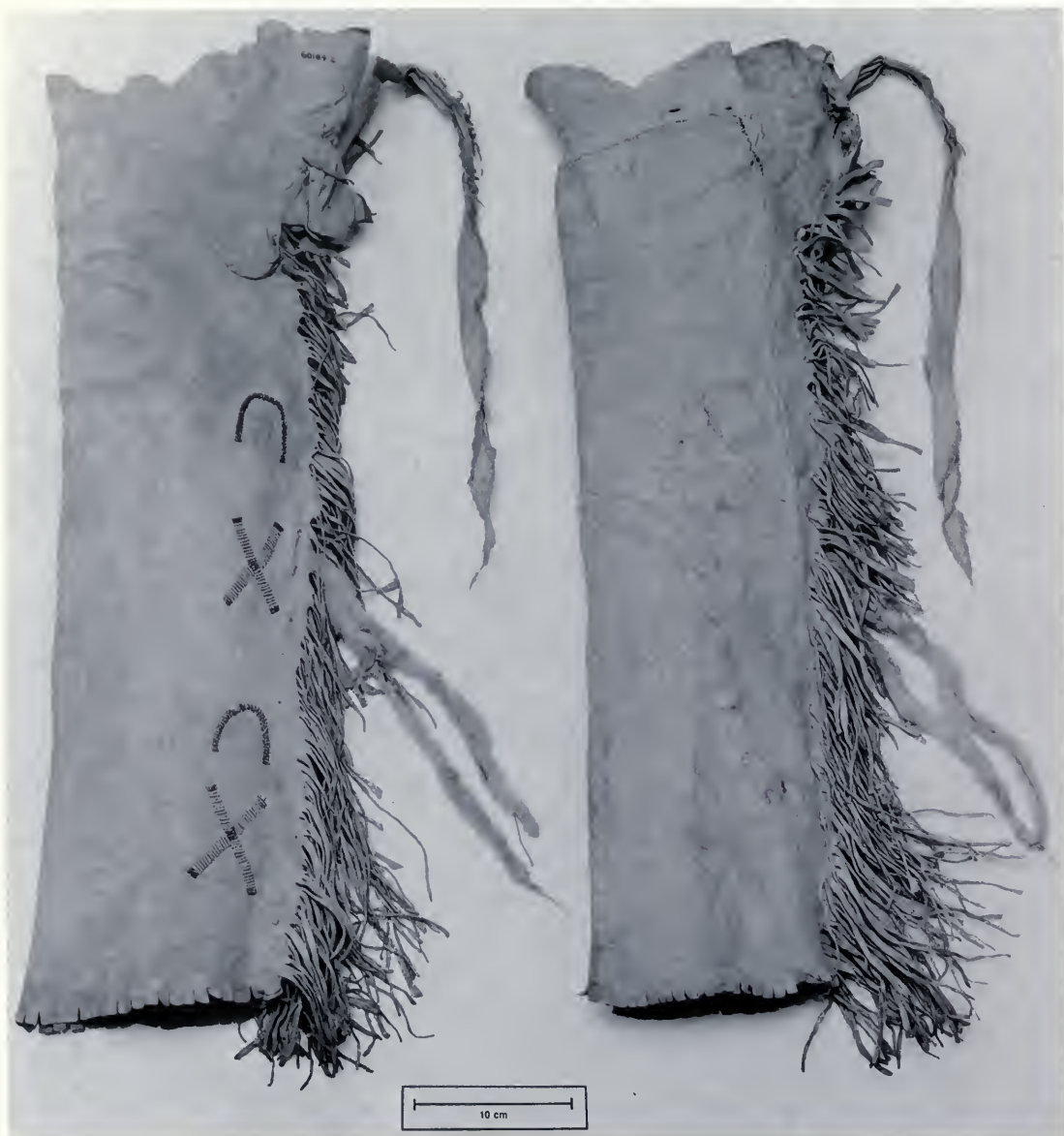


FIG. 10. Man's leggings (60184) (FMNH neg. no. 112570).

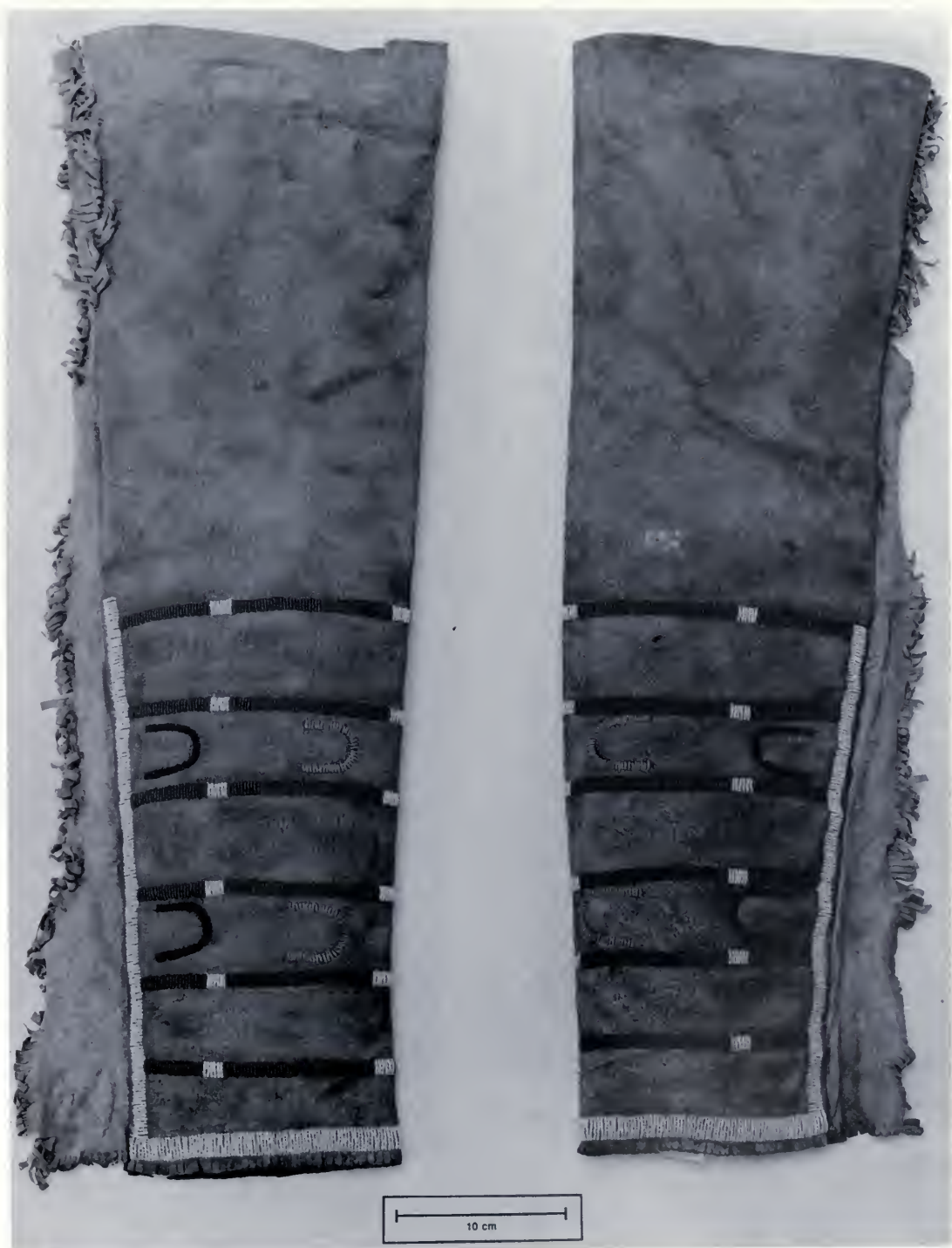


FIG. 11. Man's leggings (16254) (FMNH neg. no. 112565).

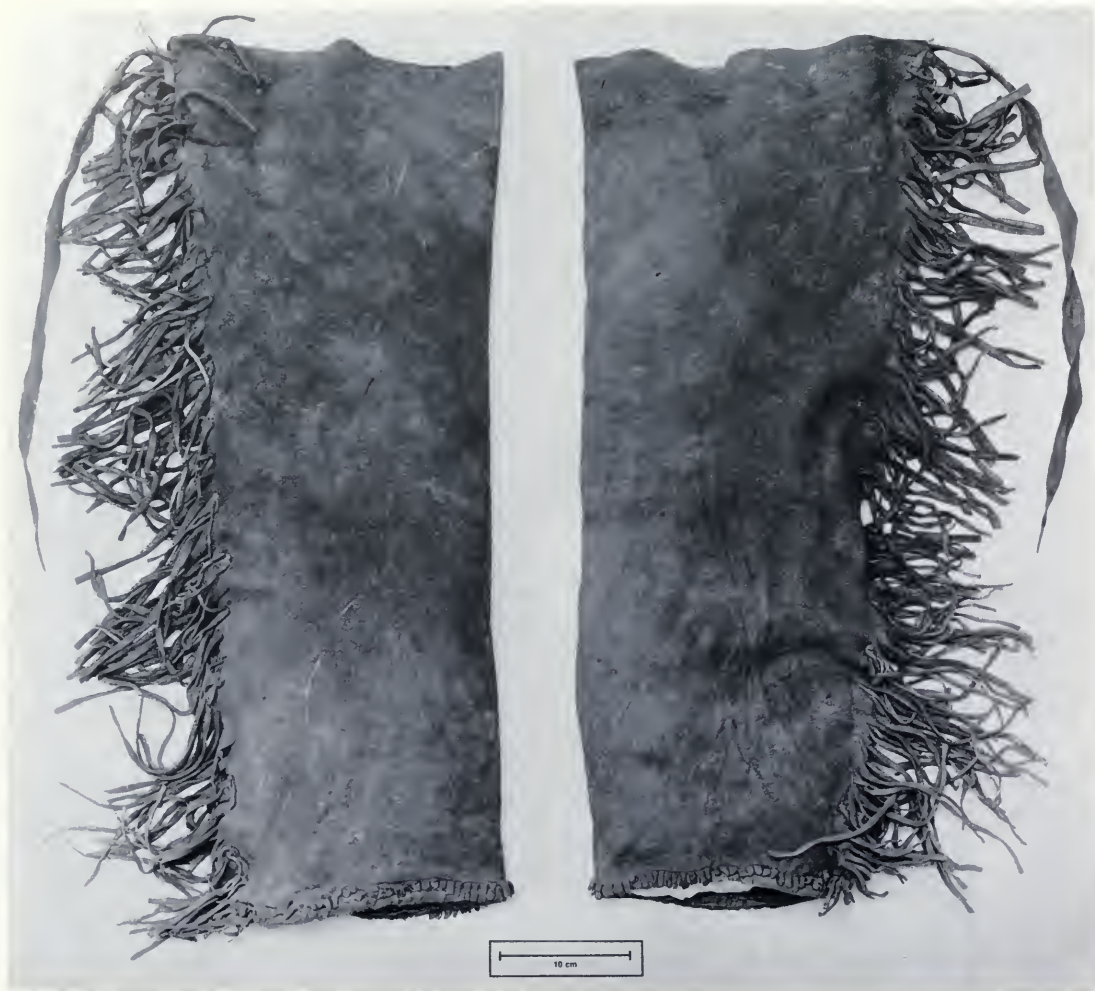


FIG. 12. Man's leggings (60219) (FMNH neg. no. 112566).



FIG. 13. Man's leggings (60202) (FMNH neg. no. 112568).

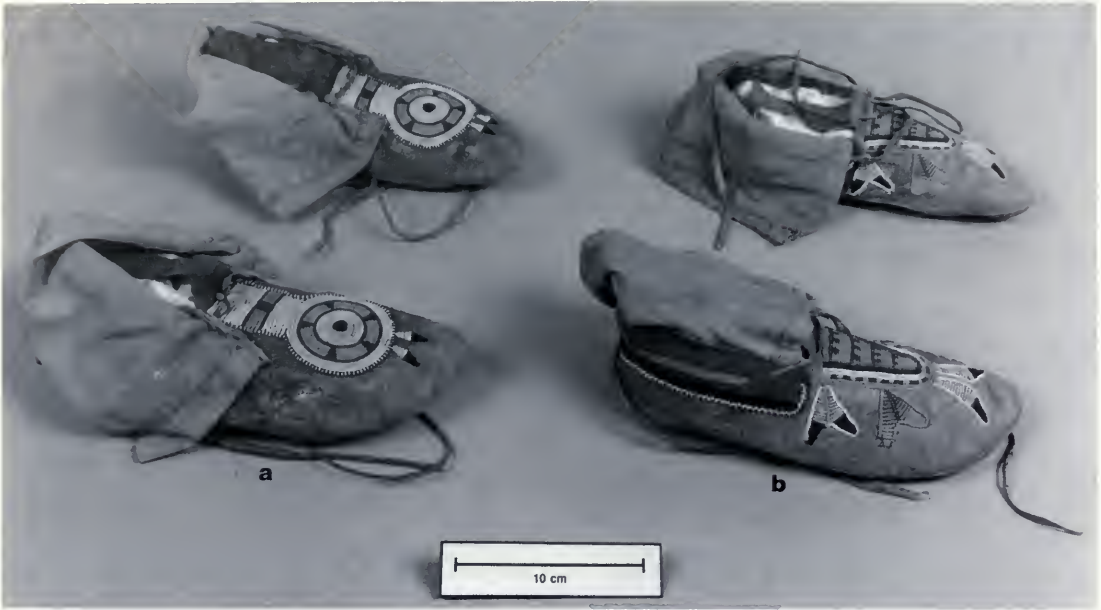


FIG. 14. **a**, man's moccasins (60166); **b**, man's moccasins (60164) (FMNH neg. no. 112754).



FIG. 15. **a**, moccasins (60195); **b**, man's moccasins (60165) (FMNH neg. no. 112558).



FIG. 16. **a**, man's moccasins (60173); **b**, man's moccasins (60170) (FMNH neg. no. 112752).



FIG. 17. **a**, man's moccasins (60178); **b**, moccasins (60183) (FMNH neg. no. 112555).

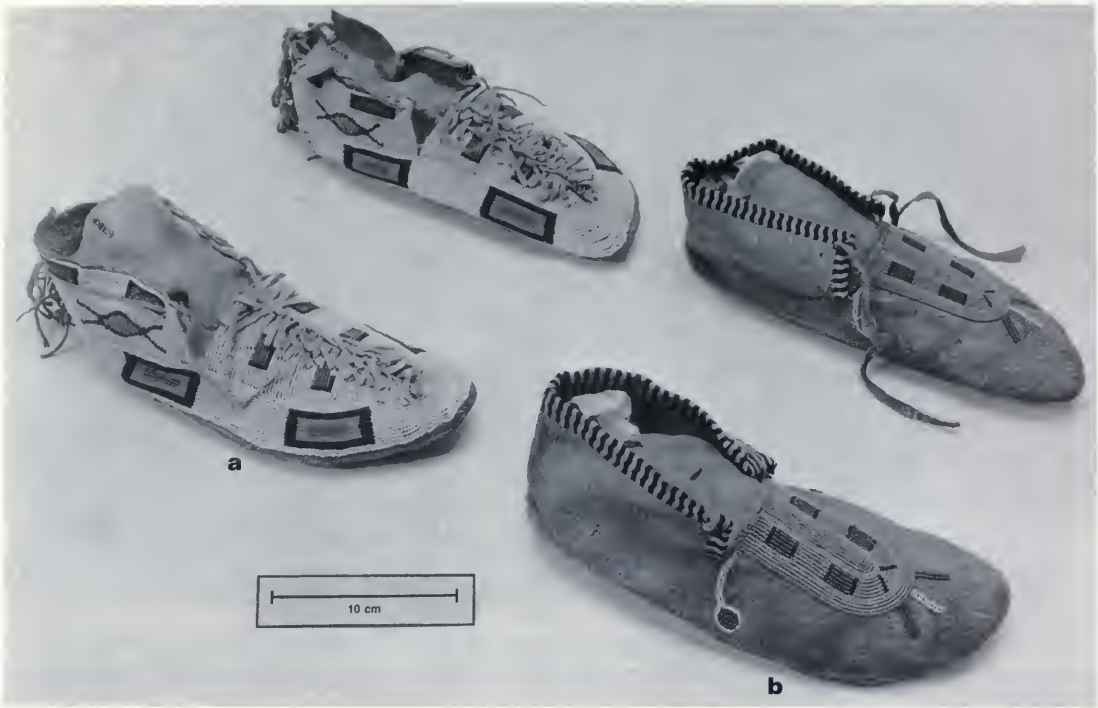


FIG. 18. **a**, man's moccasins (60180); **b**, moccasins (60187) (FMNH neg. no. 112557).

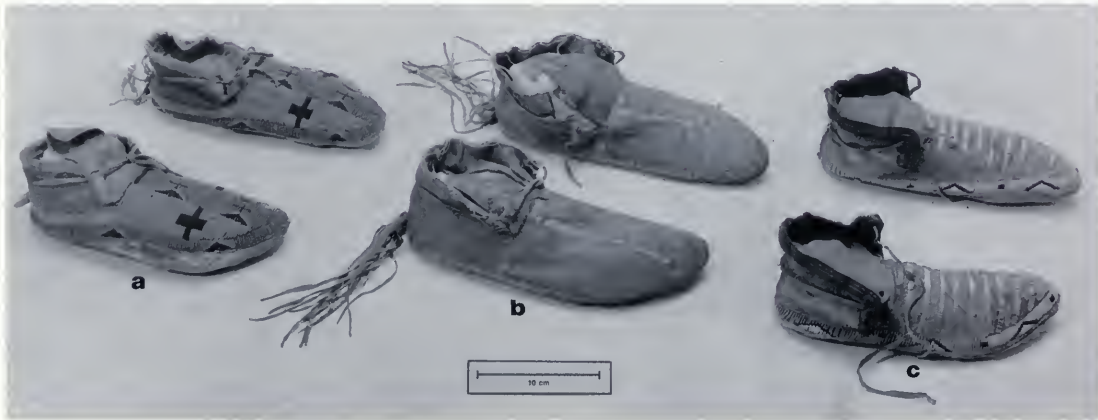


FIG. 19. **a**, moccasins (60220); **b**, moccasins (60203); **c**, moccasins (60223) (FMNH neg. no. 112554).



FIG. 20. a, pipe (60198); b, pipe (60162); c, pipe (60218); d, pipe (60222); e, pipe (60190) (FMNH neg. no. 112571).



FIG. 21. **a**, pipe (60194); **b**, pipe (60163); **c**, pipe (60215); **d**, pipe bowl (60185); **e**, pipe bag (60167) (FMNH neg. no. 112572).

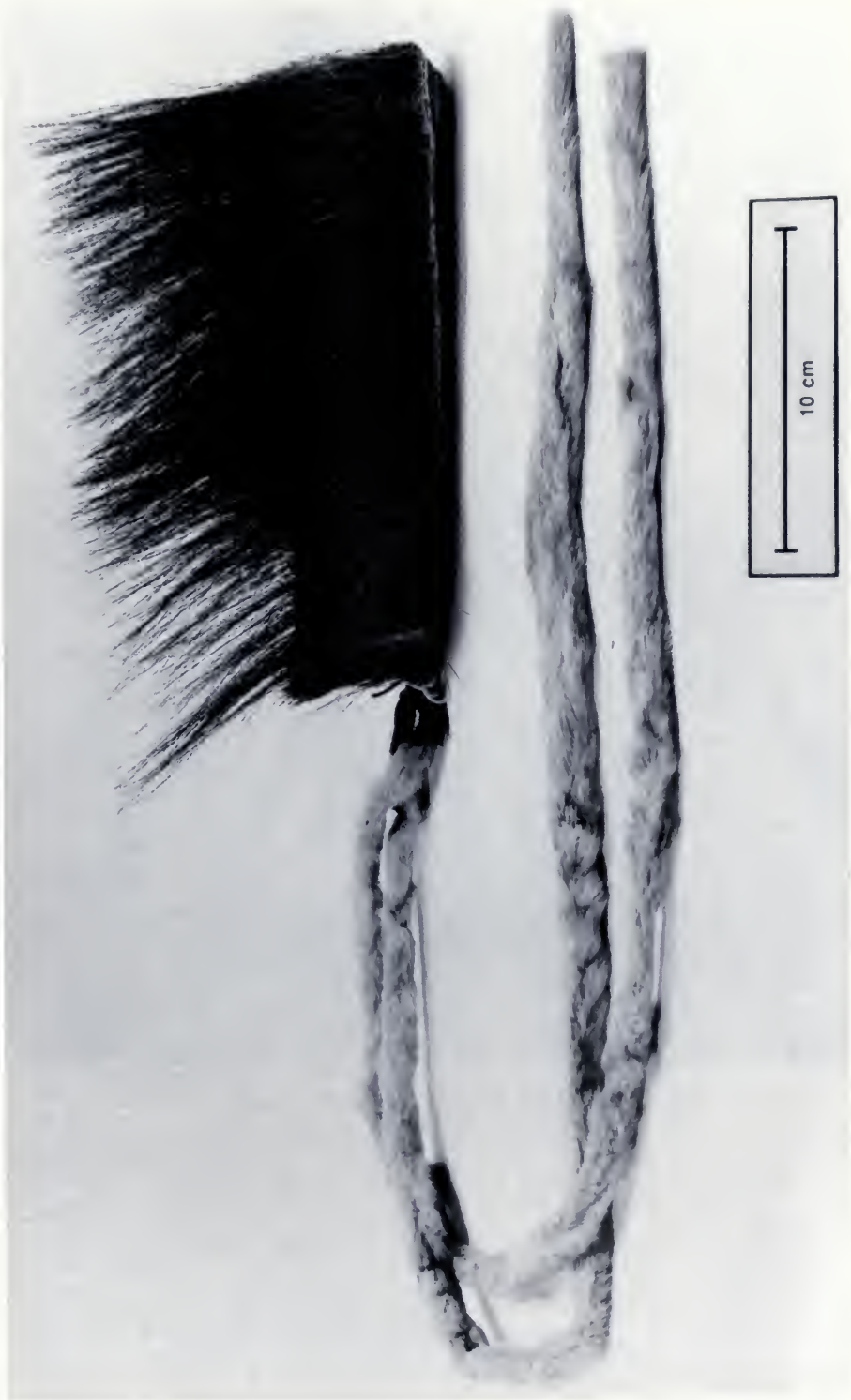


FIG. 22. Roach headdress (15037) (FMNH neg. no. 112574).



FIG. 23. Dance cap (16265) (FMNH neg. no. 112576).



FIG. 24. Buffalo headdress (60211).

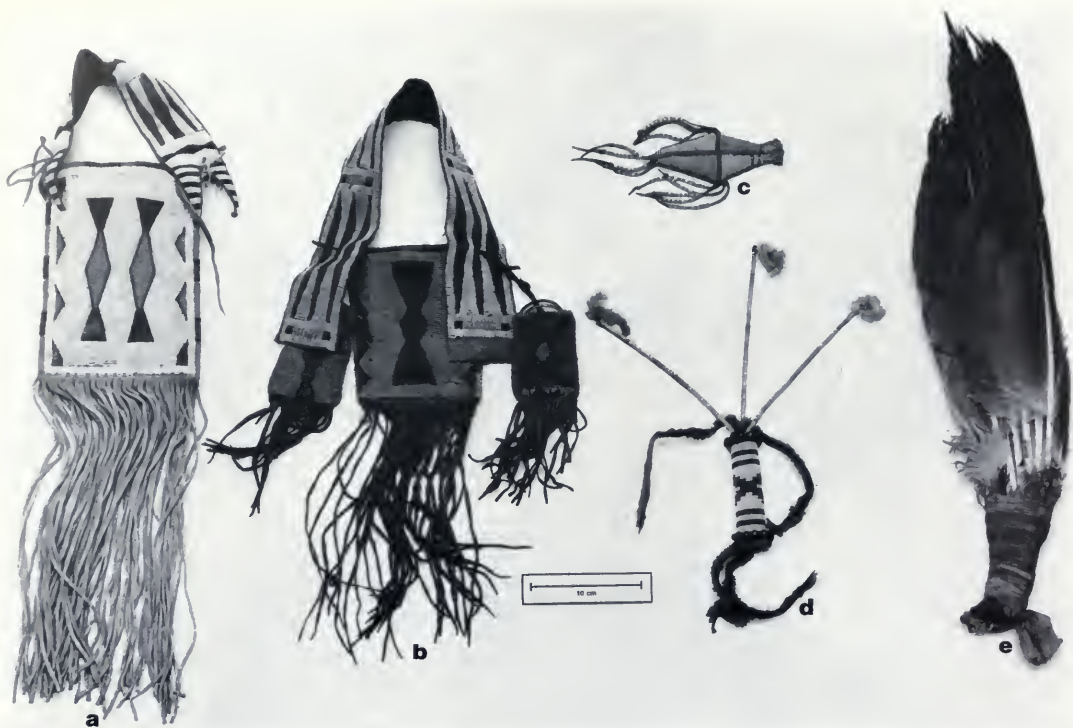


FIG. 25. **a**, mirror case (60224); **b**, mirror case with two attached bags (16261); **c**, charm containing navel cord (60175); **d**, dancing fan handle (16252); **e**, fan (60169) (FMNH neg. no. 112577).



FIG. 26. **a**, drumstick (60186); **b**, drum and drumstick (60182); **c**, drum and drumstick (60181) (FMNH neg. no. 112573).



FIG. 27. **a**, medicine rattle (60221); **b**, rattle (60196); **c**, rattle (60206); **d**, medicine rattle (16256); **e**, medicine rattle (60189) (FMNH neg. no. 112578).



FIG. 28. a, knife sheath (16259); b, ring and pin game (60263); c, child's necklace (60172); d, hair parter (60213); e, dice game (60161); f, mirror case (60177); g, club (16264); h, club (16263) (FMNH neg. no. 112579).

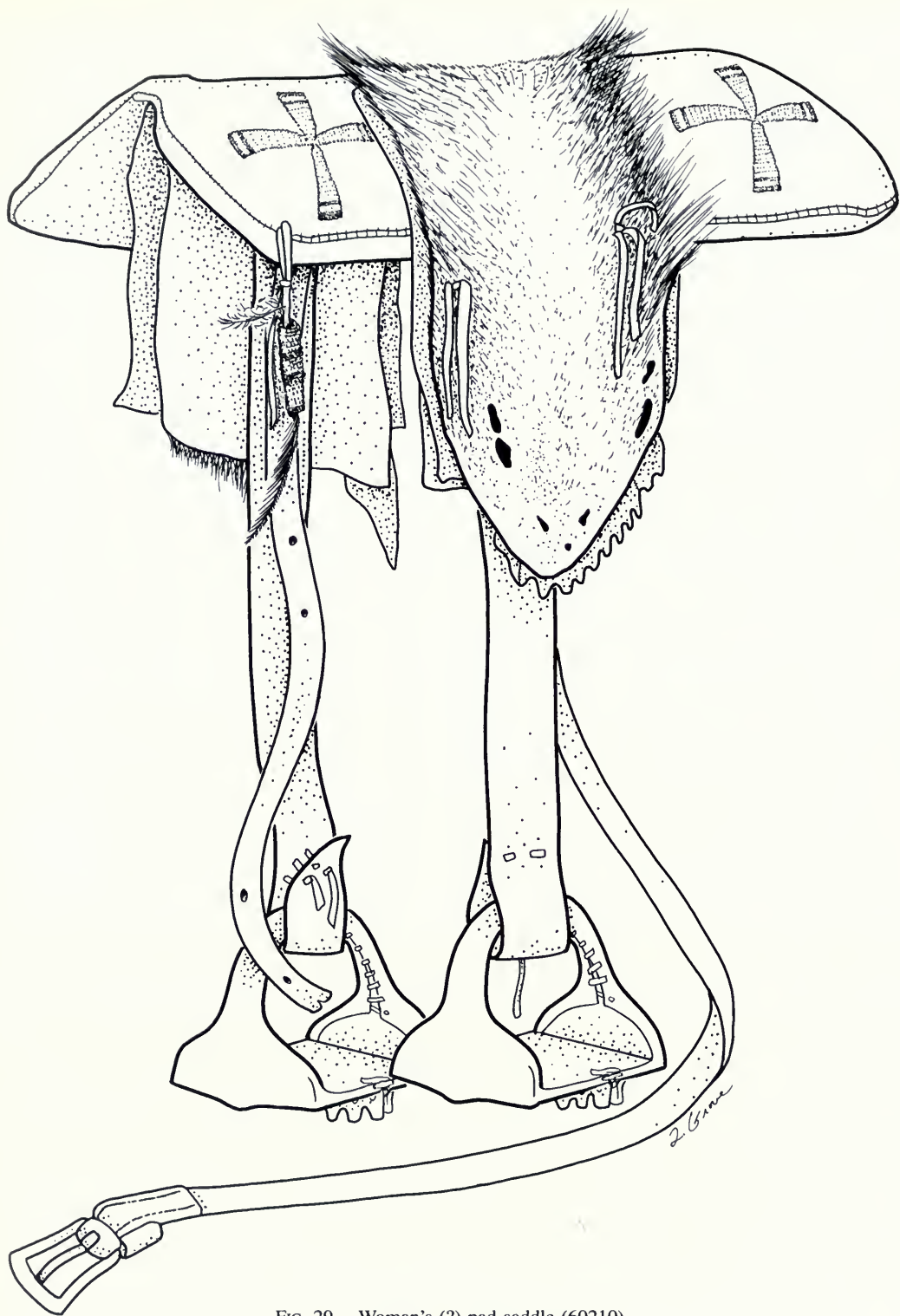


FIG. 29. Woman's (?) pad saddle (60210).

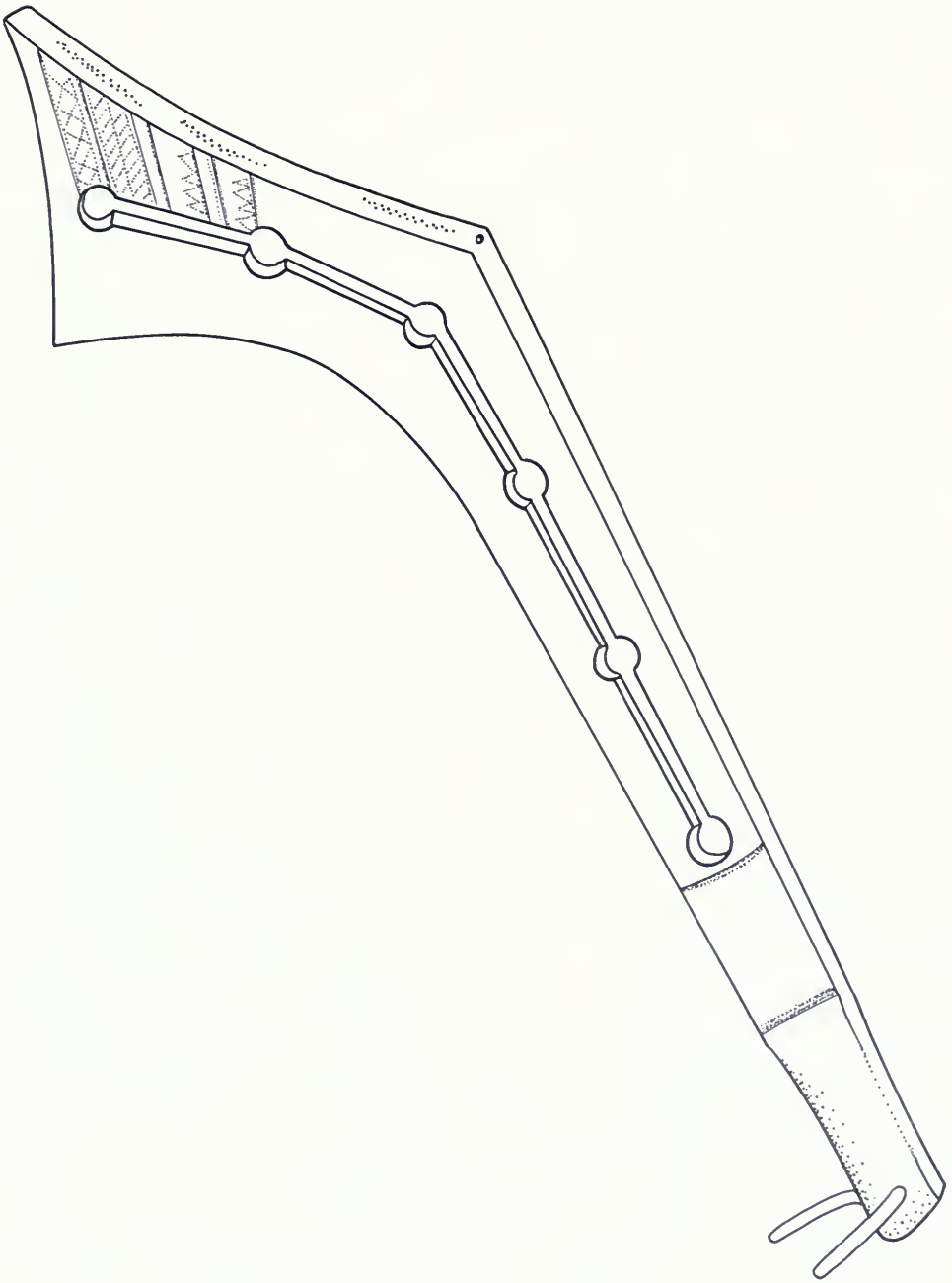


FIG. 30. War club (16258).



FIG. 31. a, bag (60226); b, bag (60227) (FMNH neg. no. 112594).



FIG. 32. a, mortar (60390); b, pouch (60231); c, girl's food pouch (60417) (FMNH neg. no. 112593).



FIG. 33. **a**, hoop and pole game, type 1 (60240); **b**, dice bowl (60421); **c**, dice (60369); **d**, hand game (60254); **e**, snow snake game, type 1 (60249) (FMNH neg. no. 112592).

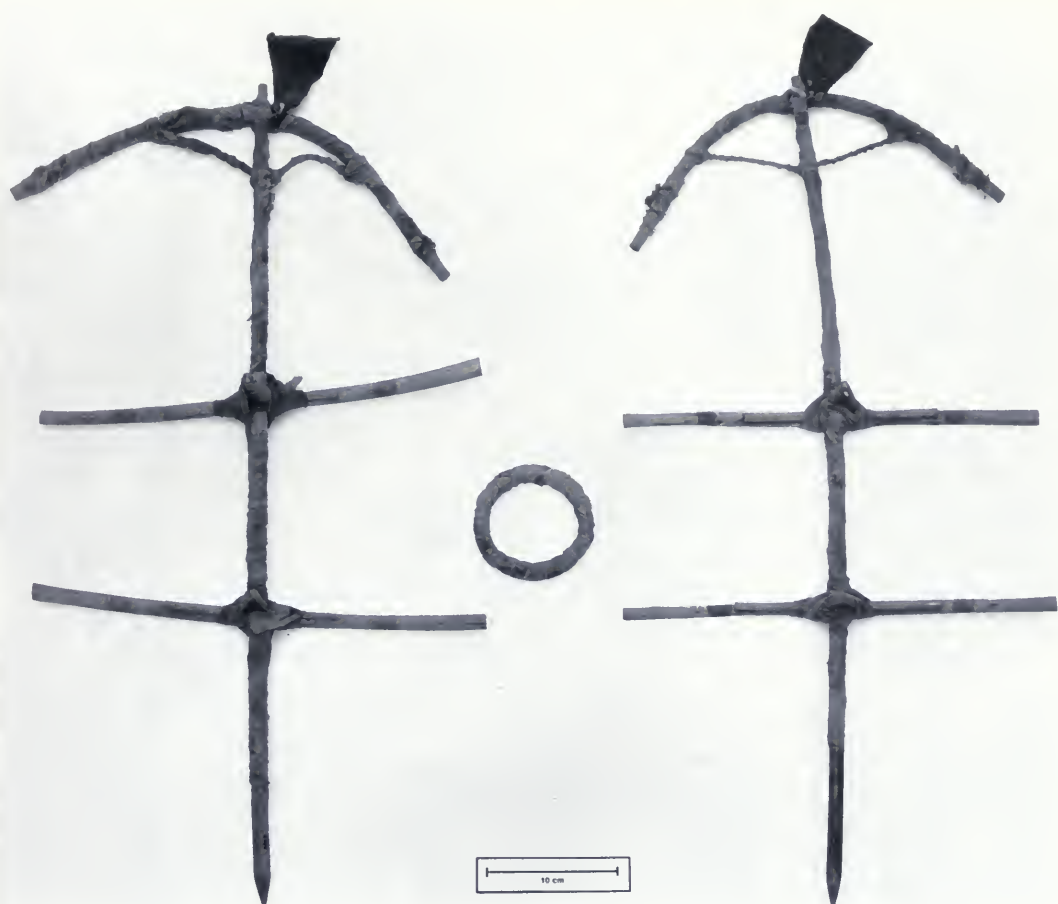


FIG. 34. Hoop and pole game, type 2 (60241) (FMNH neg. no. 112590).

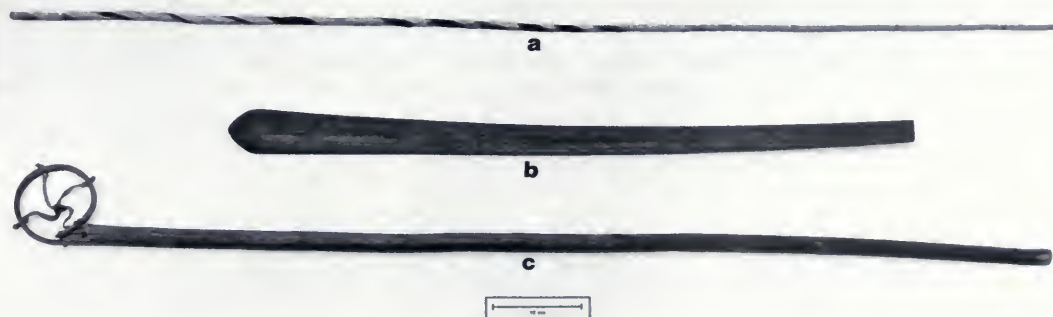


FIG. 35. **a**, snow snake game, type 2 (60253); **b**, shinny stick (60262); **c**, racket and lacrosse stick (60362) (FMNH neg. no. 112591).

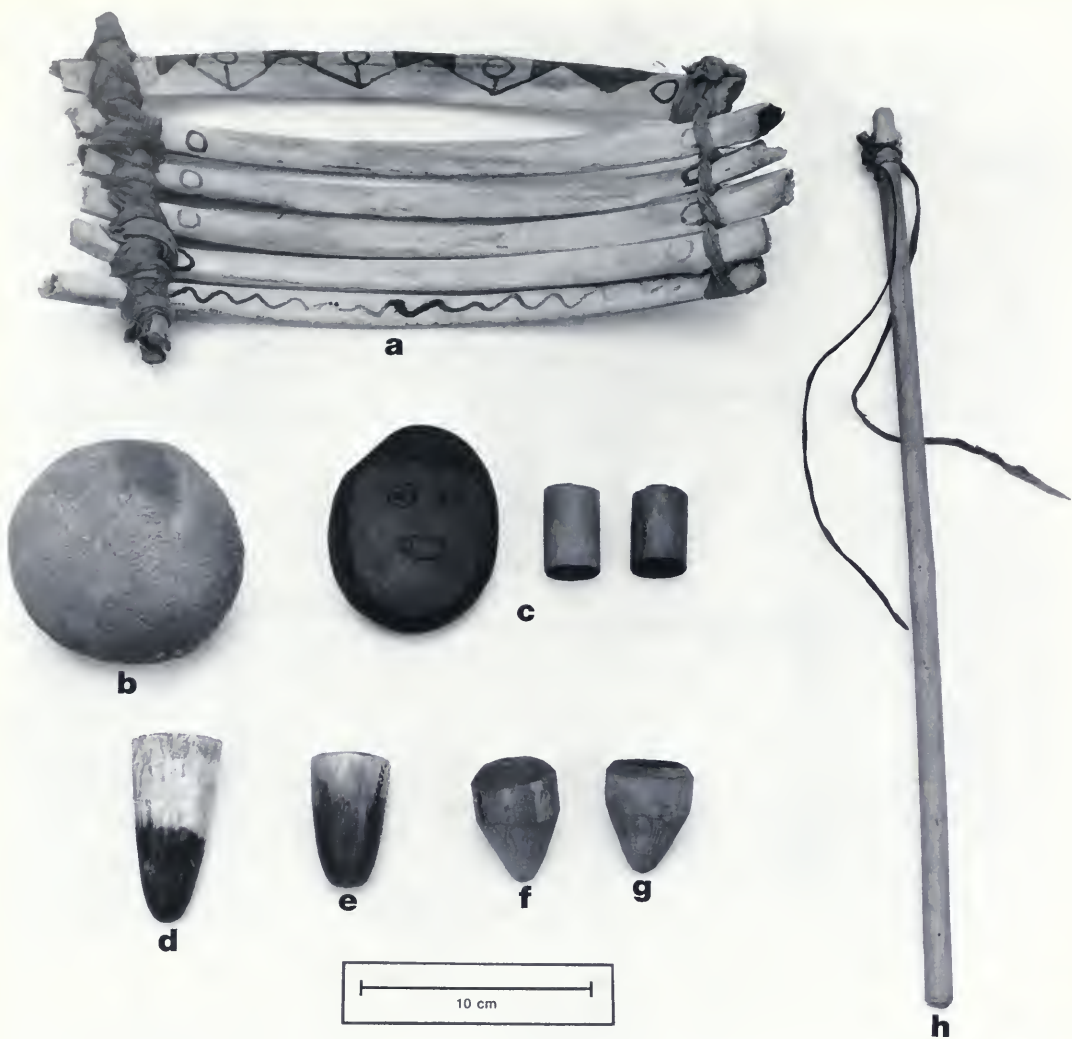


FIG. 36. **a**, sled (60248); **b**, racket and lacrosse ball (60395); **c**, shuffleboard game (60251); **d**, whipping top (60238); **e**, whipping top (60237); **f**, whipping top (60235); **g**, whipping top (60236); **h**, whip (60250) (FMNH neg. no. 112589).



FIG. 37. a, pipe (60366); b, pipe (60214); c, pipe stem (60418); d, girl's pipe (60375); e, pipe bowl (60365); f, pipe (60370) (FMNH neg. no. 112598).



FIG. 38. Drum and drumstick (60423) (FMNH neg. no. 112596).



FIG. 39. a, rattle (60368); b, rattle (60391); c, rattle (60374); d, rattle (60394) (FMNH neg. no. 112595).



FIG. 40. **a**, stick with ear of corn (60258); **b**, sticks (60257); **c**, rattle (60260); **d**, rattle (60420); **e**, whistle (60385); **f**, rattle (60228) (FMNH neg. no. 112609).



FIG. 41. Cotton shirt, front (60255) (FMNH neg. no. 112600).



FIG. 42. Cotton shirt, back (60255) (FMNH neg. no. 112601).



FIG. 43. a, hair ornament (60246); b, dance feather (60416); c, feather (60247); d, webbed hoop (60243); e, buckskin ring (60384); f, necklace (60245) (FMNH neg. no. 112603).

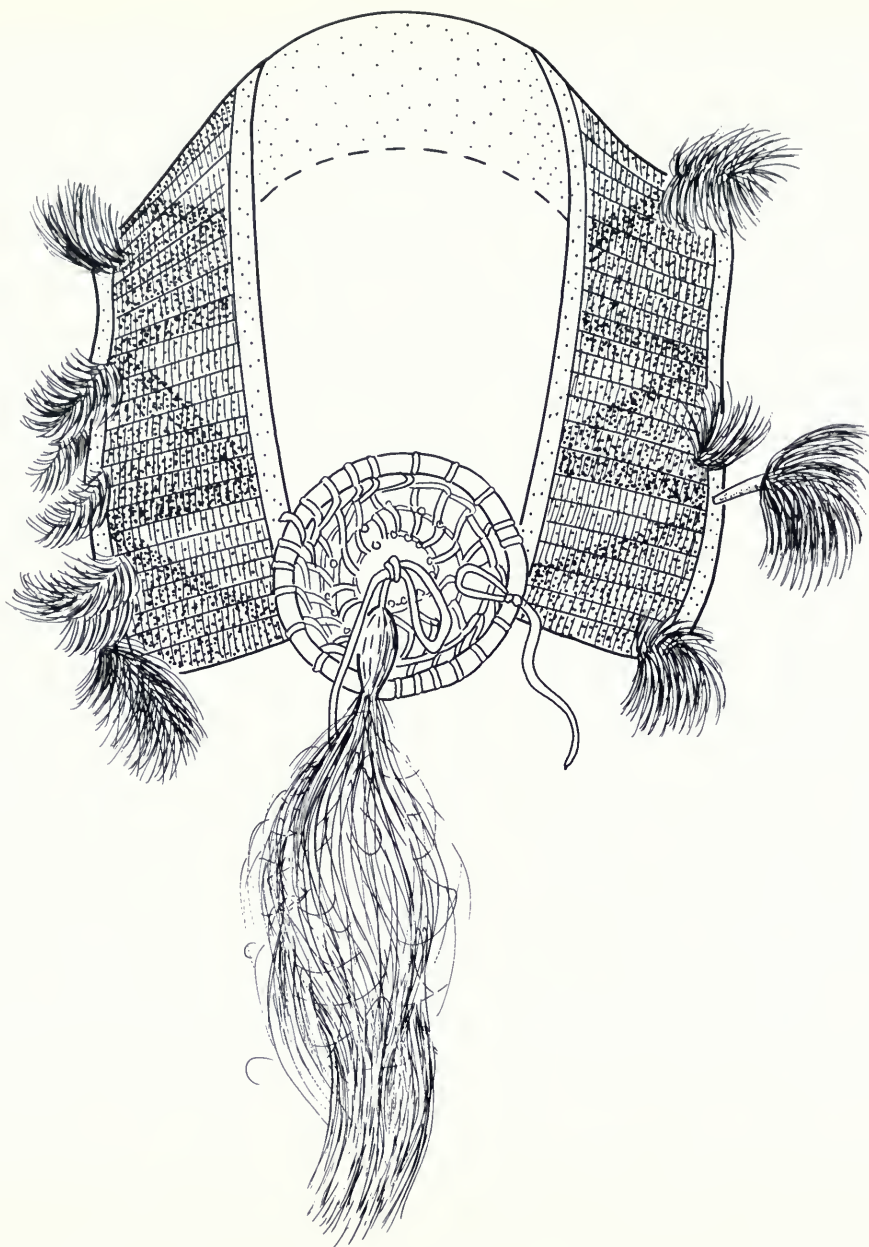


FIG. 44. Dance necklace/ring (60244).



FIG. 45. Shield, back (60256) (FMNH neg. no. 112751).



FIG. 46. Shield, front (60256) (FMNH neg. no. 112597).



FIG. 47. **a**, dance wand (60259); **b**, eagle wing fan (60407); **c**, eagle wing fan (60386); **d**, necklace (60371) (FMNH neg. no. 112599).



FIG. 48. Buffalo dance headdress (60419) (FMNH neg. no. 112608).



FIG. 49. Dance wand (60422).



FIG. 50. a, spoon (60413); b, bowl (60388); c, bowl (60373); d, spoon (60380); e, spoon (60411); f, spoon (60392); g, spoon (60393); h, child's spoon (60379); i, bowl (60409) (FMNH neg. no. 112602).

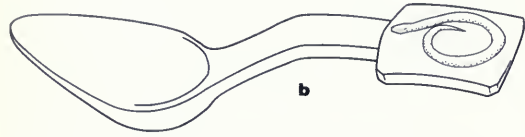
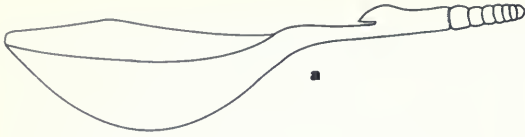


FIG. 51. a, spoon (60412); b, spoon (60372).

FIG. 52. Medicine bag (60415) (FMNH neg. no. 112753).

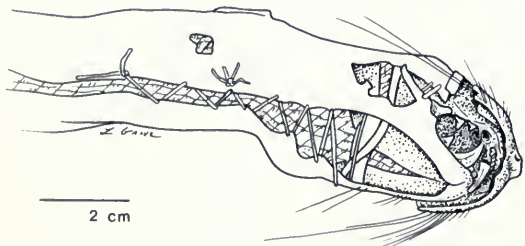


FIG. 53. Medicine bag, detail (60415).





FIG. 54. Girl's robe (60232) (FMNH neg. no. 112611).

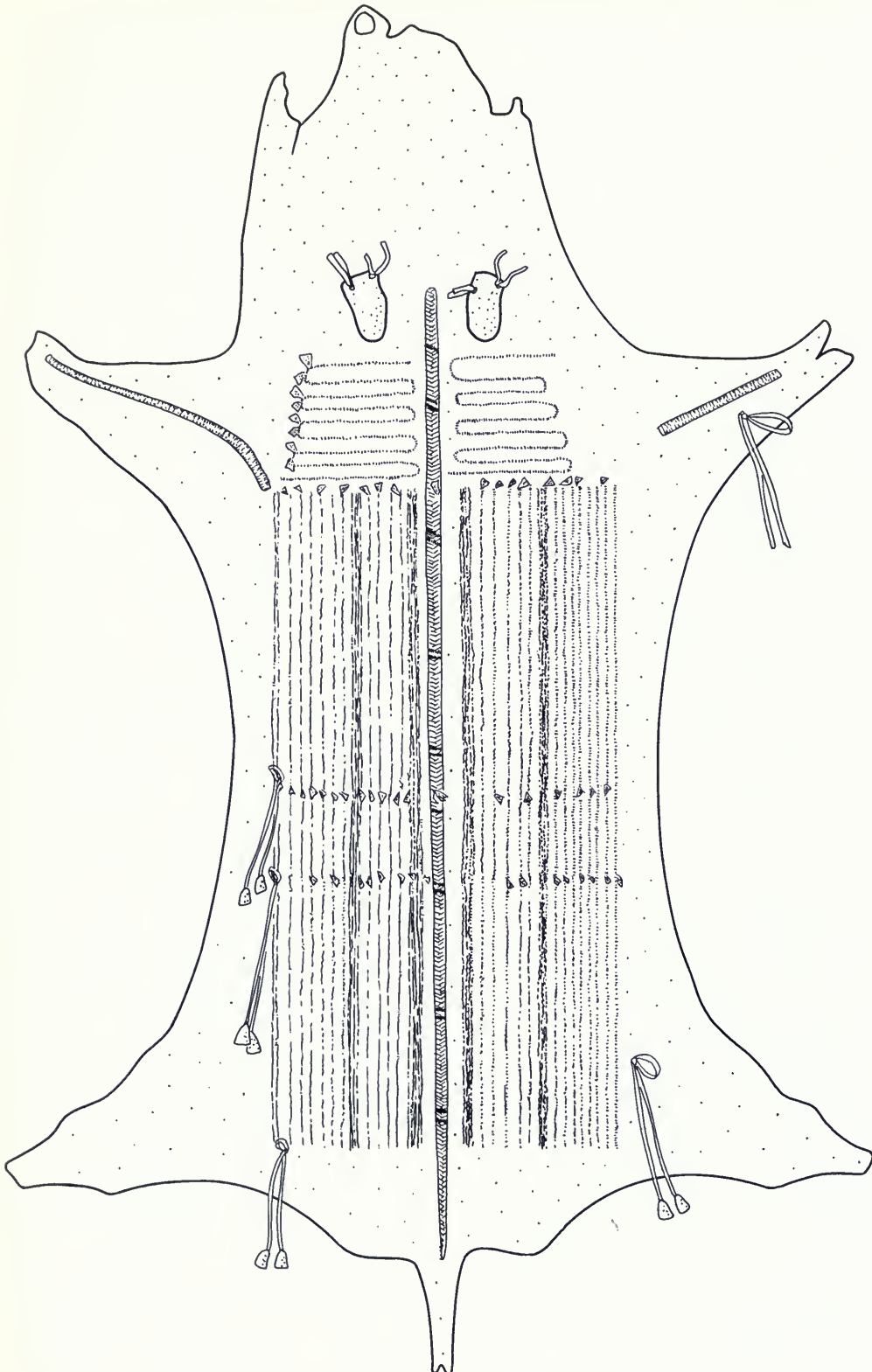


FIG. 55. Girl's robe (60230).



FIG. 56. Woman's leggings (60367) (FMNH neg. no. 112606).

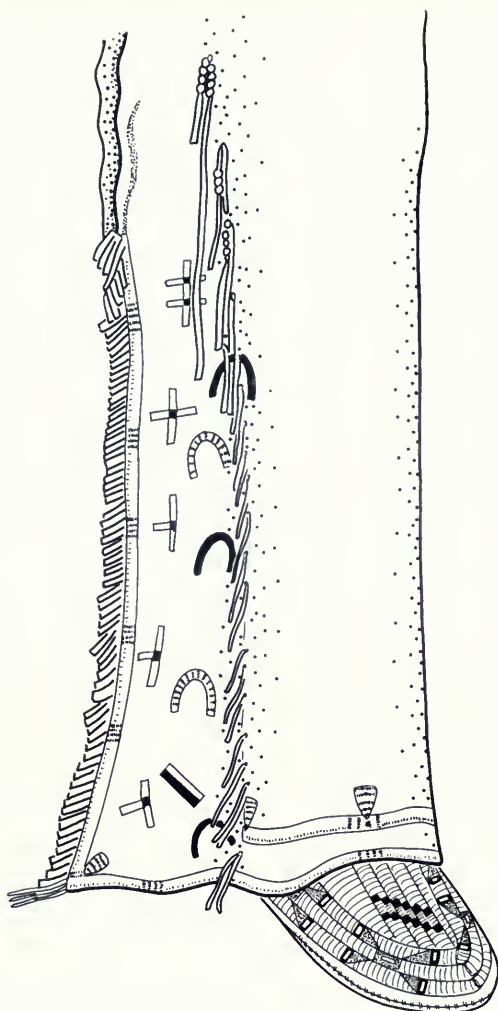


FIG. 57. Man's leggings and moccasins (60382, 60387).



FIG. 58. **a**, man's moccasins (60239); **b**, moccasins (60363) (FMNH neg. no. 112607).



FIG. 59. **a**, moccasins (60376); **b**, moccasins (60377) (FMNH neg. no. 112610).

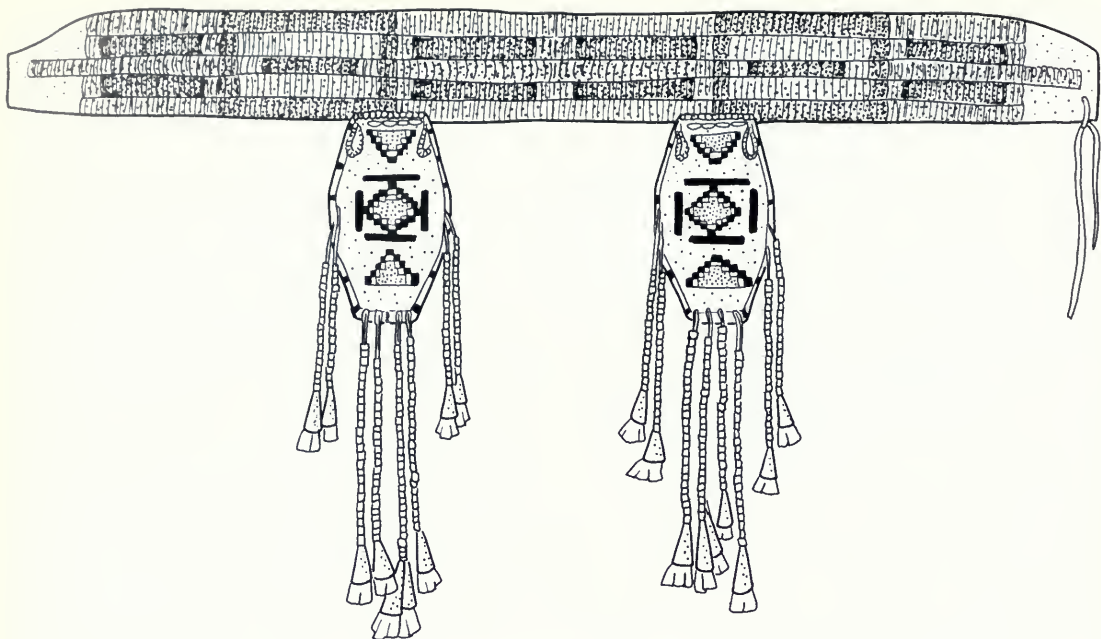


FIG. 60. Child's belt (60414).



FIG. 61. a, hide scraper (60378); b, earrings (60233); c, hair part (60229); d, war whistle (60252); e, hammer (60389) (FMNH neg. no. 112605).

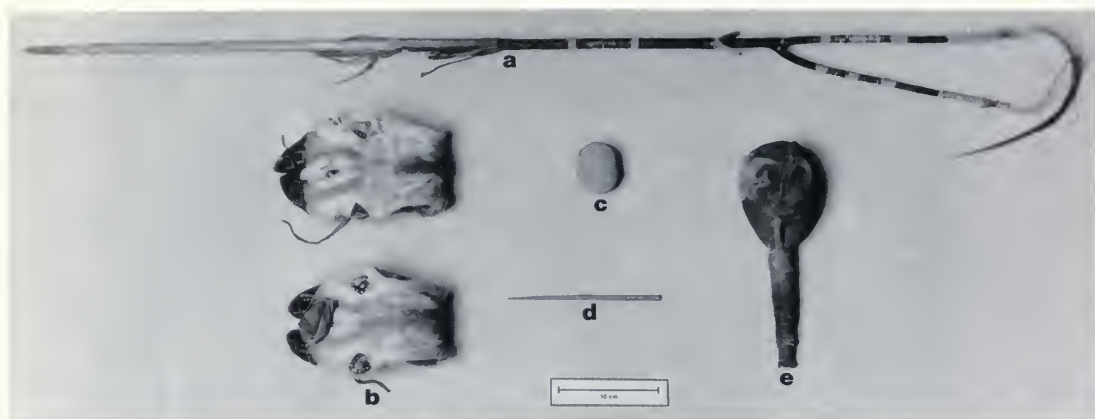


FIG. 62. a, spit (60406); b, armbands (60400); c, unfinished child's hammer (60402); d, hair parter (60405); e, rattle (60397) (FMNH neg. no. 112772).



FIG. 63. Man's leggings (60398) (FMNH neg. no. 112771).

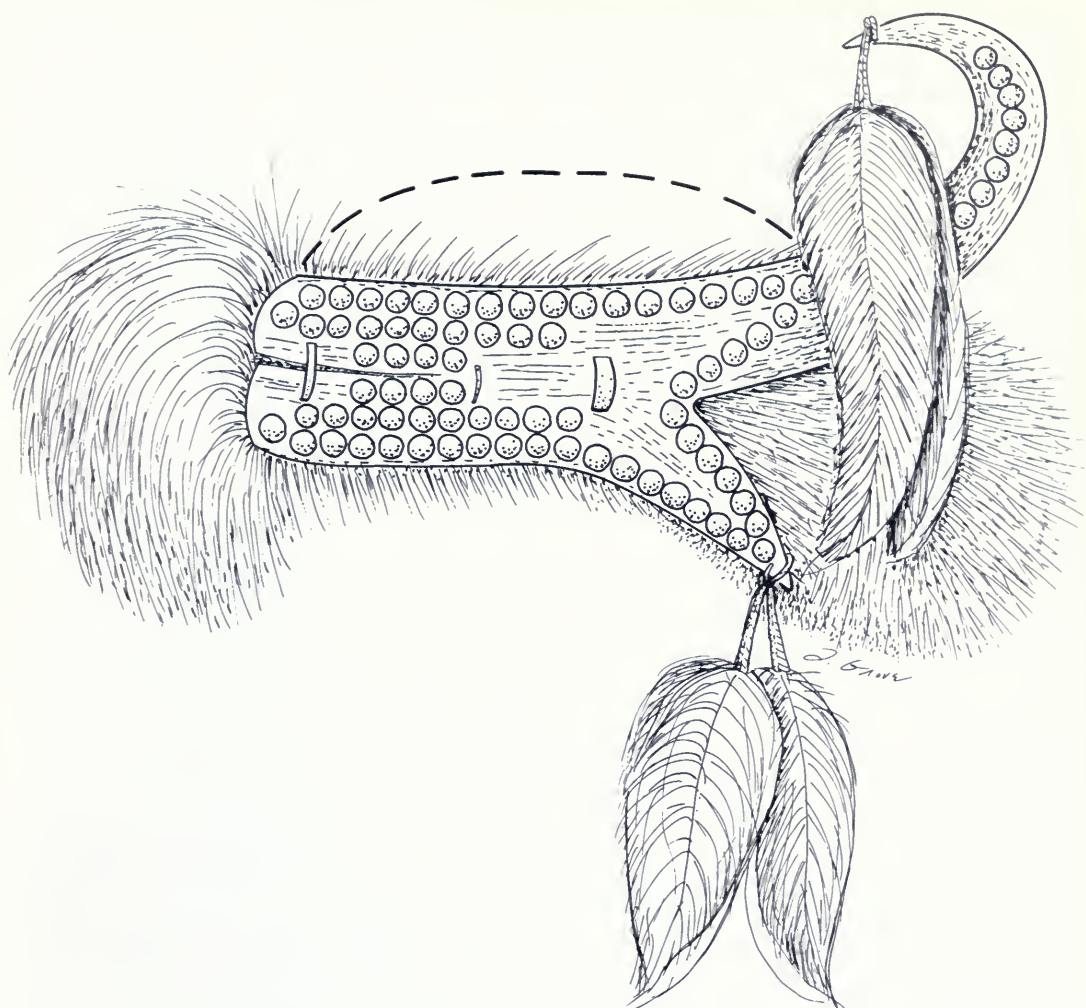


FIG. 64. Headdress (60399).



FIG. 65. Headdress (60401) (FMNH neg. no. 112773).

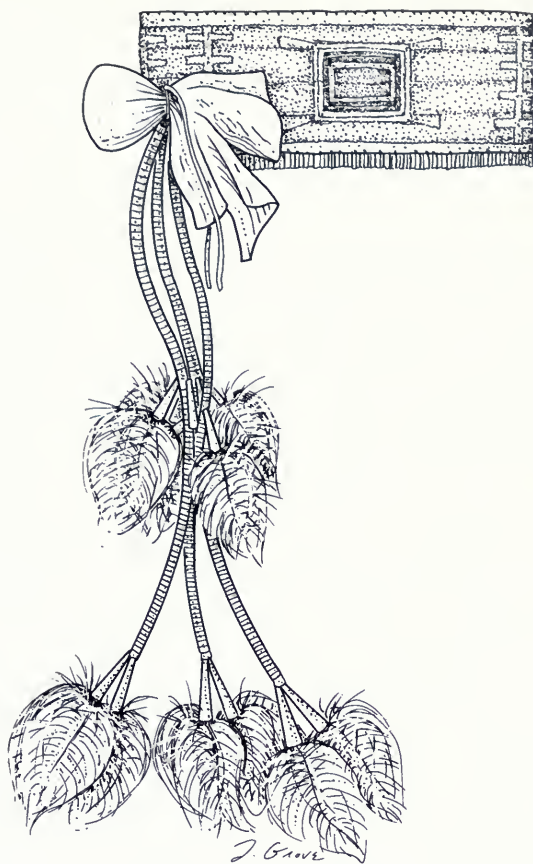


FIG. 66. Armband (60403).

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